

Sound Arts

The *MENZA* magazine



MUSIC EDUCATION
NEW ZEALAND-AOTEAROA
Mātauranga ā Pūoro ā Aotearoa



in this issue...

Bret McKenzie: The Story behind the Songwriter, Orff in action – An Example of a Musical Journey,
Believing in possibilities, Secondary Arts support for your region plus much much more

Volume 7
Number 3
June 2012

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The Editorial team encourage reader feedback. If you have any comments or experiences that relate to articles published in *Sound Arts*, please mail or email them to Bronwyn Pou, the MENZA Administrator at admin@menza.org.nz. These may be printed in the next edition of the magazine or published on the MENZA website.

The views expressed do not necessarily reflect the views of the MENZA Board and the Sound Arts Editorial team.

The Editorial team request that sources are rightfully acknowledged in all MENZA publications. Where it is felt a breach of this protocol may have occurred this can be notified to the editor or directly to the writer. MENZA has an expectation of ethical practices in the matter of disclosures.

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INTRODUCTION

From MENZA Chairperson – Errol Moore : “The Month of May”

Thank you to all MENZA members, supporting regions, and particularly the board for generating the first ever national day of Professional Development in music education on May 11th . You may have been a leader or participant. Either way, from the heady early 2000's when the MOE last made a significant commitment to music education professional development, it has been a rapid transition to an expectation of on-line learning.

I don't know how teachers in New Zealand rate its effectiveness, but from British research I recently read, teachers are adamant that they enjoy and respond best to small bytes of professional development which comes in a personalised face to face manner. To return to something like this on May 11th, led by mostly regional presenters was clearly necessary. If the budget signals of teacher training changes to one year programmes are implemented by the current government, the need for MENZA to be proactive in professional development will only increase. With that in mind we are looking at funding options for 2013 and close collaboration with regional partners and organisations like NZQA.

We are delighted that for the third time the relationship with the New Zealand Music Commission has meant the production of a new song *21 Degrees* by Bruce Taiapa from Gisborne Boys High School. Like *Made in New Zealand* and *Hurarahi Tiki* we hope you have enjoyed taking time to get to know the song.

This is a red paragraph to grab your attention! MENZA is considering a name change to Aotearoa Music Education (AME), with possibly a new logo. We think this name might carry more impact, bring a clearer focus to our diverse music education roles, and help us all rebuild connections with regional societies throughout Aotearoa. We are also considering the constitution for the society with the same rationale.



Errol Moore, Chairperson, MENZA

Remember the AGM is OCTOBER 5th , 5 pm @ The Comfort Hotel, Cuba St – Wellington. (In the school holidays).

Finally, while observing students on practicum over the last month, a question came to mind; Why in the visual arts, do we see posters, displays and techniques of New Zealand artists, as well as the great internationals of history being celebrated? In the primary and secondary music classrooms, do we integrate the same blend of historical unplugged greats with contemporary and popular music of Aotearoa? I would love to know about ways you approach the celebration of all musics.

Enjoy your music making!

Letter from the (acting) editor ... Stephanie Lees

Tēna Koutou

I'm filling in for our usual editor, Celia Stewart this edition. I hope you enjoy the variety of articles from our different sectors and the ones of interest to us all. 'The story behind the songwriter (Bret MacKenzie)' and 'Reading the Booktrack' we reprint from APRAP with the kind permission of Rosie Condon.

The great thing about an e-journal is being able to click on the links – if you haven't had a laugh today – enjoy this version of 'O Fortuna': www.youtube.com/watch?v=nlwrgAnx6Q8

It's been an emotional and stressful time for all teachers since the early budget announcement regarding staffing decreases in schools. Well done those who responded quickly & particularly the MENZA board members. I have asked Jonathan Tan, one of our new young members, if we might reprint his letter to musicnet. It touched a chord with many of us about why we are music educators.

Perhaps now while we nervously wait to hear what 'plan B' for savings in vote Education will be, it is a time to put forward comment re. teacher training and to remind the public and ministers of how much we miss our Primary Music advisory services (along with other subjects like Science), all cut in 2011. What a great bonus to teacher effectiveness reinstating these services would be. Luckily for the senior secondary curriculum, (at least while the standards alignment process continues), we still have Musicnet for support and the new conglomerate PDL group, Te Tapuae o Rehua Ltd. and Team Solutions. Stephen Rowe writing about this new PDL group raises the very important topic of participation in Music External Standards. So more letters for us all to write – NZQA this time ! Please also respond to Stephen with your thoughts.

Since this is an e-journal I invite you all to click on this link :

www.childrensmusicworkshop.com/advocacy/toptenquotes.html – some excellent quotes advocating for music education from a variety of wellknown americans and other



Stephanie Lees (acting editor)

great links on this site. Also in this edition the Arts Education Summary produced by the NZ Council for Education research for the Ministry of Culture and Heritage last year – I think many of you won't have seen this very useful document for advocacy and validation of what we do as music educators – its got all the 'right' words and will hopefully be useful to you.

Thank you to all our contributors – remember if you have an article yourself or an idea of who should contribute one – contact our editors for the next edition later this year. We would be interested in letters to the editor, comments on our facebook blog and some feedback about articles or the e-journal presentation.

Hope you and your students are enjoying the many fine music events of June.



Hi everybody,
My name's Jonathan Tan and I am a humble itinerant brass tutor and jazz band director at a number of schools around Auckland. I have a true story that I would like to share with you all as fellow music educators. I have no doubt that many of you will have had a similar experience with a student but I am still a young itinerant teacher and this is my first experience of something like this. Please bear with me.

Last year, a student with apparent learning difficulties was 'palmed off' to me by another itinerant teacher when I was employed to take an overflow of students at his school. The student

had serious trouble sitting still, focusing, remembering to show up to lessons, and remembering his instrument and music. We spent the whole year on the first 3 pages of a book most students finish in no more than a couple of years and being a younger itinerant teacher, I started to become concerned that this student was making me look inexperienced and incompetent. I didn't have anything good to say about this student in either of my itinerant music reports last year and I very nearly refused to teach this student again...

This year, the same student has made faster progress than most of the students I have ever taught and I have just written what is, by my standards, a glowing report for this student. It is very humbling when the teacher becomes the student but this student has taught me that teaching music is not just about teaching a student how to play an instrument...

- It's about teaching important life skills like work ethic, discipline, expression, perseverance, communication, patience, and cooperation...
- It's about giving students a sense of identity, achievement, belonging and purpose that they can't get anywhere else...
- It's about teaching students to value and enjoy friendships, unity, neighbours, and the little things in life.

This experience has really opened my eyes to the fact that no matter how experienced we think we are, we never stop learning... and that even the smallest of people can give the greatest lessons to us.

Many of music teachers I work for and with have had to adjust their lives to support and love 3 or 4 families at a time - their partner and their children, the bands/orchestras/choirs they participate with inside and outside of school, their team of itinerant teachers, and the multitudes of students they see each week. I am very grateful to the music teachers I work for and alongside for making me feel at home despite the fact that I may only spend a few hours with each of them a week. I understand that these are shaping up to be tough times for many educators in New Zealand.

I wanted to share this story in the hope that it would inspire other like-minded teachers to stay positive no matter what our current government has in store for us. Personally, I'm not going to let anything get to me and I'm going to continue to do the best I can for my students because that's what matters to me.

All the best for the year ahead!

Yours sincerely,

Jonathan Tan – Auckland, New Zealand

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Bret McKenzie: The Story behind the Songwriter

By Rosie Condon

From Conchords to the Oscar's, Bret McKenzie has achieved a great deal. Yet only when he got to record Kermit the Frog singing 'Over the Rainbow' did he think, "Maybe I've made it..."

Bret McKenzie's biography is littered with diverse ventures. He is a founding member of Wellington International Ukulele Orchestra and former member of funk-dub pioneers The Black Seeds. He's released an album under his own moniker the Video Kid and facetiously found fame as the character Figwit on Lord of the Rings. Add to that the success of the acclaimed Flight of The Conchords with Jermaine Clement and a lead role in the soon to be released New Zealand feature film Two Little Boys. It's a career on the ascent, and to top it off the congratulations are still rolling in from his Oscar win at the 2012 Academy Awards for his song 'Man Or Muppet', which won Best Original Song.

APRAP talked to APRA member Bret McKenzie about his song writing experiences, and working with the likes of Mickey Rooney and Miss Piggy.

How did it all begin working on The Muppets?

James (Bobin -Director of The Muppets) and I had worked together making the Conchords TV show for several years so it was a relatively simple step to work together on this film. When I came on board they'd already commissioned dozens of demos for each song but James wasn't happy them. There was one song, a rap for the bad guy Tex Richman that we must have recorded twenty different versions of before James was finally happy. My job involved writing or helping other song writers write the songs, then producing the recordings with all the actors and Muppets singing on them. It took almost two years to do.

How did you go about making the songs fit with the characters in The Muppets?

Luckily I grew up with the Muppets so I was already familiar with most of the characters. Also the Muppets have very particular vocal ranges. If Miss Piggy sings too deep she sounds like a dude. Sometimes I'd have to rewrite melodies in the studio to fit the vocal range of the character.

Writing songs for musicals isn't easy because the songs have to tick so many boxes. They

have to relate to character, ideally advance plot, be funny and emotional, hopefully work as a song on their own, and the Disney executives prefer it when they're catchy.

Have you found the way you approach songwriting has changed much over the years as you have moved onto different and varying projects?

I think I've gotten better at it over the years, I guess from experience. I've learnt a lot from my mistakes so now I can recognise problems approaching and make changes before a song gets derailed. One good test is to make a song work without any production to carry it. I often get distracted by drum machines, or multi tracking but if the song doesn't work in the first place it'll always be an uphill battle. Unless you're working with Brian Eno.

The songs for the Muppets are more story and character driven than FOTC songs. For some reason I wrote the Muppets songs on the piano and Conchords songs I tend to write on guitar. The piano seemed to sound more 'Muppety', yeah 'Muppety'. I know it's not a word.

Is there anyone that particularly stands out as a songwriting mentor, or changed the way you thought about song writing?

I worked very briefly with Mickey Rooney this year. It was an honour to meet him and I couldn't believe I was directing him through the session. Not only is he a legendary Hollywood star, but he's also in his nineties so he's very set in his ways. After a couple of takes I gave him a little direction and his response was, "I do it how I feel". He refused to do it any other way, so the session was over. I think there's something in that for any artist. 'Do it how you feel'.

What were your highlights on working on The Muppets?

One of the highlights was getting to hear my own songs develop from ideas on a piano to fully produced tracks with a ninety piece orchestra. That was a great experience and one I'd love to do again. Another highlight was working with composer Christophe Beck. It was great to watch him work. He created a beautiful score for the

film that perfectly walked the tight rope of comedy and emotion and set the songs up perfectly. I always like working with people who are really good at what they do.

The songs you write with Jermaine Clement have an obvious Kiwi-influence in them. Do you believe the place you live or came from influences your music, and have you found differences in what you produce when you are writing in New Zealand from what you write in the US?

Early on Jermaine and I developed a habit of removing anything that is region specific from our songs because we were touring so many different countries that we didn't want ideas that didn't translate. But being a New Zealander definitely affects what I do, it can't be avoided. When I'm in the States I constantly notice how inherently different I am to Americans. I'll always be an outsider there. Even if I moved there permanently I'd never completely fit in, and that must affect what I create. I don't think I change how I write depending on what country I'm in though. When I'm writing I tend to zone out and forget where I am.

I don't think there's anything particularly Kiwi about the songs in the (Muppets) film. Some of the early demos of me doing Kermit's voice in a Kiwi/American accent were pretty funny. Maybe Kermit should have a Kiwi cousin in the next film.



Orff in Action – An Example of a Musical Journey

By Fay Young

We already know that Louis (aged 4) is musical; he has a paperwork trail recording his artistry around ukulele and Space instrument playing, singing and dancing – in fact when strains of music are heard in the airwaves at ECOS (Early Childhood on Stafford), Louis is never far away.

But this is the story of Louis the composer. It is fitting that this is so, as I had just come back to work inspired by a week long course in Orff-Schulwerk, a method of teaching elemental music developed by Carl Orff (1895-1982) a 20th Century German composer and his associate Gunild Keelman. One of the units within the workshop was 'Arranging music for children' and this is an amazing example of what is possible.

We know that all learning comes in a context, and Sasha (Louis's mum) was able to enlighten us as to the origins of Louis's interest in the brain. It goes like this..... He had been having nightmares and Sasha explained these to Louis as "your brain telling you stories." Louis loves to extend his own learning, and was seen at centre drawing a brain. Rod, our resident artist responded to this interest by organising a trip to a butcher to purchase a pig's brain which became an object to dissect and learn about the functions of the brain.

Pennie Brownlee (2004) refers to these 'rich' experiences "..... where you use all of your senses; it's the real thing" (p.9). She suggests these experiences are necessary to 'wire up' the brain which in turn triggers creativity.

What was an art and science activity turned into music as I was sitting at the table with a ukulele singing and making up songs when Louis said "I know a song, it's called the brain song" and proceeded to put his new found knowledge about brain function to music! Any Orff trained teacher would immediately see this as an opportunity to notate and score this composition. We did this together with Louis using a colour-coded glockenspiel and so "The Brain Song" was born. Interestingly Carl Orff composed his first lullaby alongside his mother at age five; thank you Louis for this gift to us.

Louis performed this at mat time and it is now part of the repertoire at ECOS and can be viewed as a song chart for all to learn.

I can't help thinking that Carl Orff would be amazed to know that a new generation of children are empowered by his work.



BRAIN SONG

By Louis McNabb

Brain song, brain song

That's how the brain song goes

Brain song, brain song

That's how the brain song goes

It helps me to walk

It helps me to talk

It tells me to sleep at night

It helps me to clap

It helps me to jump

It tells my heart to beat

Brain song, brain song

That's how the brain song goes

Brain song, brain song

That's how the brain song goes.



The four principles of Te Whāriki: Empowerment, Holistic Development, Family and Community, and Relationships are reflected in this record of Louis's musical journey.....and who knows where that journey may lead !



If you would like to know more about Orff- Schulwerk visit the official web site at www.orffnz.org

You can view Louis performing this song by accessing our website at www.earlychildhoodonstafford.co.nz – go to gallery, press red arrow and music.

References

- Brownlee, P. (2004). MagicPlaces: Young children's creative artwork (4th ed.) Auckland: Brebner Print.
- Ministry of Education. (1996). Te Whāriki: He Whāriki mātauranga mō ngā mokopuna o Aotearoa: Early childhood curriculum. Wellington, New Zealand: Learning Media.

Believing in possibilities



Not long ago I was contacted about taking on an intermediate school choir here in Christchurch. I had been in the country for only about a year but thought that a project like that would be interesting. My background had been as professional performer and voice researcher and this was an area with which I had little experience. So off to Chisnallwood Intermediate I went. During auditions I was faced with what most intermediate and primary (and high school!) choir directors face: breathy voices that are barely audible, have a limited range and often cannot match pitch. A daunting task to say the least. The choir had never sung in parts and have very little in the way of music literacy. But the staff was very supportive and I felt like taking a shot at it.

I began to apply standard vocal pedagogical techniques. Most important was the implementation of what is not affectionately referred to as Gertrude. She is a very large Bavarian barmaid I met in Munich in the 80s. She was a very large woman and also VERY loud (in an ebullient way)! Think Mrs. Doubtfire or Julia Childs on a binge night! Well between taking big "cream puff" breaths and singing like Gertrude the students very quickly started to sing in a nice strong head voice. Volume, range, stamina, and note accuracy all increased rapidly

enough that we were able to sing our first piece in two parts. Throw in a regular routine of musicianship (notes names, rhythms, move-able Do and key signatures) and we were off. The choir has now sung up to four part harmony in class and can easily sing in head voice to high A (I even had to extend that to high C one day at the children's request...and they did it!). This all on one hour a week! So now I believe in possibilities and work towards the unimaginable with great gusto. Here's hoping you all find nice surprises in your teaching.



Ravil Atlas owns AtlasVoice along with his wife Amanda. He runs a very busy private studio but also keeps busy with choral conducting, voice and choir seminars, and research. His first book, on vocal technique, will be coming out in late 2012. He is available for on-site choral and vocal seminars throughout New Zealand.

www.atlasvoice.info

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NZSM offers courses in Classical Performance, Composition and Sonic Arts, Jazz and Music Studies as well as the only post-graduate degree in Music Therapy offered in New Zealand.

NZSM is a joint venture of two of our most prestigious educational institutions: Massey University of New Zealand and Victoria University of Wellington.

Our distinguished staff are professionally active, both in New Zealand and internationally, and they bring the benefits of such wide experience and expertise to their teaching.



Jazz courses are offered at both the Auckland (Albany) and Wellington (Mt Cook) campuses. Core areas of study include classes in improvisation, jazz theory, history and composition/arranging. As well as individual lessons in their instrument students will take part in ensemble performances such as jazz combos, big band and jazz choir.

Classical Performance courses offer expert tuition in repertoire, technique, style and interpretation for all orchestral instruments, voice, piano, guitar, organ, harpsichord and selected baroque instruments. Students are involved in a wide variety of solo and ensemble activities including chamber music, opera and orchestral performances.

Composition: There are two distinct courses of study or students may decide to combine the two: Instrumental/Vocal involving the creation of original music through the medium of a notated score, and Sonic Arts in which music is created through the medium of music technology.

Music

Music Studies embraces a range of musics and encourages students to think and write about them from a variety of perspectives. Courses cover such diverse areas as European art music, Māori waiata, Pacific music, jazz history, popular music and film music. This is a very flexible programme, and many courses are open to students with no prior musical training.

Postgraduate programmes at NZSM include Postgraduate Diploma, BMus(Hons), MMA, MMus, Artist Diploma, DMA and PhD. NZSM also offers the two-year Master of Music Therapy (MMusTher), the only New Zealand programme that trains graduates to become professional music therapists.



Contact details and information including scholarships
www.nzsm.ac.nz

Te Kōkī, New Zealand School of Music, is a joint venture of Massey University and Victoria University of Wellington



UNIVERSITY OF NEW ZEALAND

Secondary Arts support for your region

You will be aware there are changes to PLD for this year. Secondary schools should have already received material about these changes from both the Ministry of Education and the University of Auckland. So what are the changes in PLD for 2012 and 2013?

A New focus for PLD

Secondary Student Achievement Contract

Professional learning and development (PLD) services to all secondary schools to support a system-wide shift for secondary school middle leaders (and teachers) that specifically focuses on:

1. Ensuring the success of every student with a specific focus on the potential and success of the target student groups: Māori learners, Pasifika learners, and learners with special needs.
2. The implementation of The New Zealand Curriculum (NZC) and Te Marautanga o Aotearoa (TMOA), and the realigned National Certificate of Achievement (NCEA) achievement standards.
3. The development of teachers' literacy and language knowledge and skills to attend to the language demand in each learning area.

The New PLD providers

Team Solutions (Auckland University) and Te Tapuae o Rehua Ltd (a consortium made up of Christchurch Polytechnic Institute of Technology, Lincoln University, Otago Polytechnic, Te Rūnanga o Ngāi Tahu, the University of Canterbury and the University of Otago) are the providers.

Arts support for your region

Coordinated PLD

Initial full day workshop and cluster formations

Polly Thin-Rabb (Arts- Dance/Drama) Te Tapuae O Rehua Consortium

Jane Norridge (Arts-Drama/Dance) Team Solutions

Di Smallfield (Arts- Visual Arts) Team Solutions

Stephen Rowe (Arts-Music) Team Solutions

RAPs (Regional Arts Partnerships)

The aim of the workshops is to offer PLD support for middle leaders and teachers-in-charge of all Arts learning areas. The course will cover the following;

- Designing effective teaching and learning programmes, (inquiry teaching and learning, Culturally Responsive Pedagogy)
- Curriculum specific language/literacy needs
- Use of assessment practices that are consistent with The New Zealand Curriculum.
- Embedding the new NCEA achievement standards within these programmes.

Arts clusters

Separate Dance, Drama, Music and Visual Arts Clusters will continue as a key part of the overall PLD. This will look different for each region and each discipline. The focus will be on key messages around the NZC and standards alignment. These clusters will most probably meet once per term.

Focused Arts support (cluster +)

There is an opportunity for working with your school as a follow up to something that arises in a cluster or workshop. This must be based on a needs analysis and have an outcome of the PLD that can be evaluated.

In-depth school support

In-depth school support will be provided to schools referred by the local Ministry of Education office. This is a change this year in that schools must approach their local office of the Ministry of Education and request in-depth support, rather than just arrange it directly with the PLD provider.

One-off workshops

There will be one-off workshops offered on particular aspects of The Arts as needs arise.

Costs

There will be no charge for this PLD as the Ministry of Education centrally funds it.

Feedback and suggestions

We realise the development of clusters and workshops is a work in progress and will look different for each region. We therefore encourage and value your feedback and suggestions!

RAPs (Regional Arts Partnerships) Workshops

All workshops ran from 9am-3pm and have been held in the following centres so far:

Northland 27 March @ Whangarei Boys High School

New Plymouth 30 April @ New Plymouth Girls High School

Palmerston North 1 May @ The Regent on Broadway,

Wellington 2 May @ Faculty of Education, Karori.

Nelson 21 May @ College for Girls.

Christchurch 23 May @ Riccarton High School

Dunedin 24 May @ Otago Boys' High School

Hamilton 5 June @ Hamilton's Fraser High School

Rotorua 6 June @ Rotorua Boy's High School

Napier 7 June @Napier Girls' High School

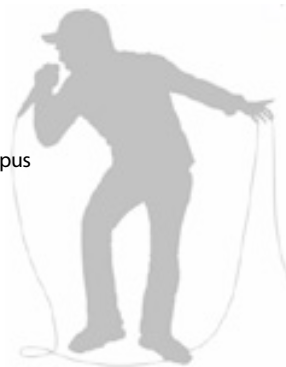
North Waikato 15th June @Hauraki Plains College

Auckland 26 July @Faculty of Education, Epsom Campus

East Coast 30th July @Campion College

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Some of the common issues arising were:

- Project based learning
- Mixed classes, e.g. Year 11,12,13 and how to maintain a full music programme with one music teacher
- Course structures for junior music programmes
- Multiple pathways for senior music classes
- Music knowledge standards and resources
- Scholarship as a written exam
- External standards
- Music Technology standards and the Performing Arts Technology standards

The workshops so far have been excellent days to make connections with other Arts teachers in your region and to join in some robust discussions on The Arts. We have shared our good practice in the classroom with particular emphasis on literacy and cultural responsive pedagogies. A "tattoo" themed literacy activity has brought out some very quirky creative thinking from the teachers and has real potential for some integrated and differentiated learning for students.

External Standards

Here is some data and threads of conversations that arose in external vs internal standards discussions.

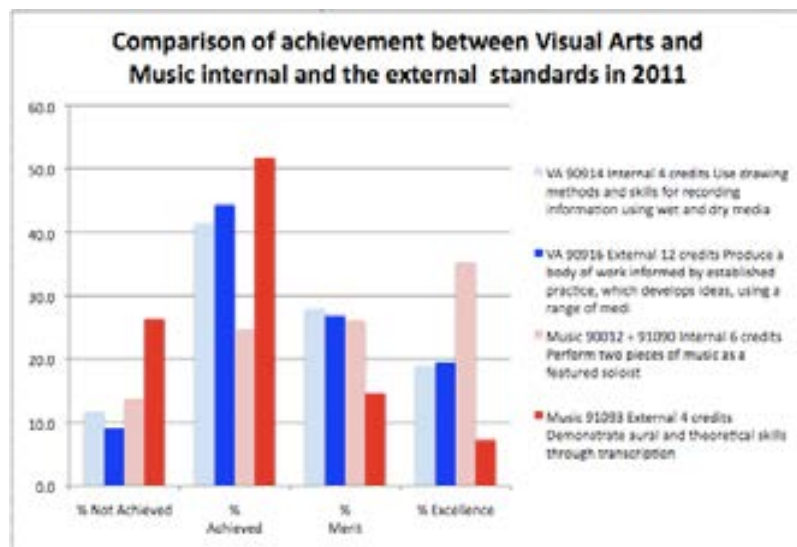
There has been low student numbers and some abysmal results over the years in the External Music standards.

2011 did see some improved aural results (In 2010 52% not achieved), however they were still well below the solo performance grades and even further below some other arts subject results.

The numbers of entries for the Music Externals is also of concern. They always have been about half of the performance standard entries. (Notice Visual Art external numbers are greater than those for the internal standards).

The Visual Arts have had stunning results for several years. (See below a comparison of two of their level 1 standards. Blue = Visual Arts and Pink = Music) Learning areas and subjects have developed many ways of assessing and moderating.

Year	Standard num	Standard type	Standard	Tot of Results	% Not Achieved	% Achieved	% Merit	% Excellence
2011	VA 90914	Internal 4 cred	Use drawing methods and skills for recording information using wet and dry media	10,045	11.7	41.4	27.9	19.0
2011	VA 90916	External 12 cr	Produce a body of work informed by established practice, which develops ideas, using a range of media	11,298	9.2	44.4	26.9	19.5
2011	Music 90012 + 90013	Internal 6 cred	Perform two pieces of music as a featured soloist	4,957	13.5	24.8	26.1	35.3
2011	Music 91093	External 4 cred	Demonstrate aural and theoretical skills through transcription	2,545	26.4	51.8	14.8	7.2



Readers should note that Visual Art Level 1 & 2 Externals send 7 benchmark folios off for verification (25 teachers go to Wellington to mark/ verify) and the adjusted marks are locked in by NZQA and then it is up to the school to adjust the other students marks that sit around those adjusted benchmarks. (Just like the old Bursary/SC days)

The expense is the issue. The VA model is 10 times more expensive than any other subject. However with digital advancements and speed, there is hope that we could achieve the same result from sitting at home. As music teachers we need to agree on a solution.

I look forward to working with your region and with you to solve some of these issues and to help progress the achievement and engagement for all students in your schools.

Nga mihi,

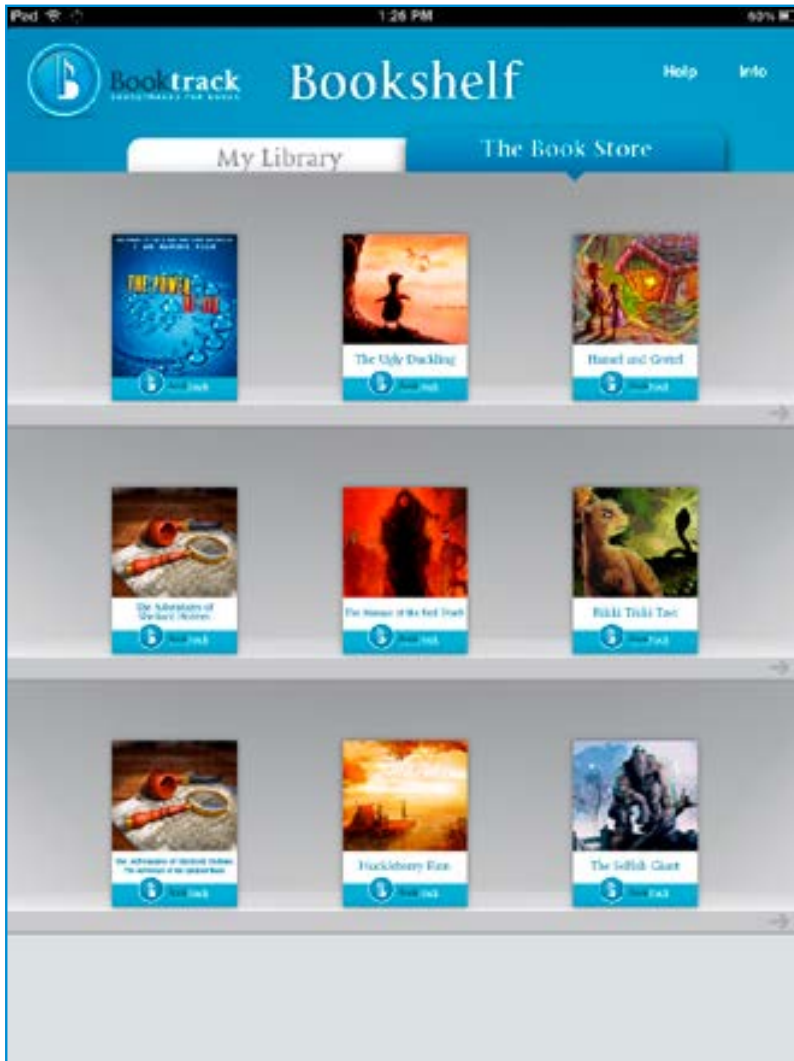
Stephen Rowe sw.rowe@auckland.ac.nz

**Should solo performance be an external standard?
Should the aural be an internal?**

The discussions went onbecause they are serious and it affects our students, their grades endorsements etc.

READING THE BOOKTRACK

Is the age-old practise of flicking through a book in silence becoming defunct? Sounds dramatic, but the evolution of how we read books may have come about, and along with it future opportunities for composers and songwriters.



Booktrack is a Kiwi-led innovation that allows eBook users to read and listen to music simultaneously. What is unique in this idea is the ability to synchronise music and sound effects to the story, whilst keeping the audio at the speed in which you are reading. Having trouble fully imagining that “whistling wind” you are reading about? Cue the sound of whistling in ear. Val Hunting, VP Audio & Operations of Booktrack, helps describe the technology used. “Years of research and development have enabled us to develop a combination of methods to ensure that the soundtrack (which consists of hundreds of individual sound files) will synchronise with the reading speed of the user. The unique challenge is that each reader not only reads at a different speed, but also changes their reading speed as they read and they may change the font and layout of their eReaders. We have complex algorithms that constantly monitor the speed of the reader and cue each audio file accordingly.”

Behind the company is an impressive line-up of entrepreneurial names. Kiwi co-founders Paul and Mark Cameron lead the pack, with Derek Handley - CEO of media company

The Hyperfactory – sitting as Chairman. The NZ names don't just feature on the business side of things either. APRA Ambassador John Psathas and APRA Professional Development Award 2011-winner Stephen Gallagher are composing contributors, working with the NZ Symphony Orchestra and Wellington's Park Road Post to bring the causative projects to life.

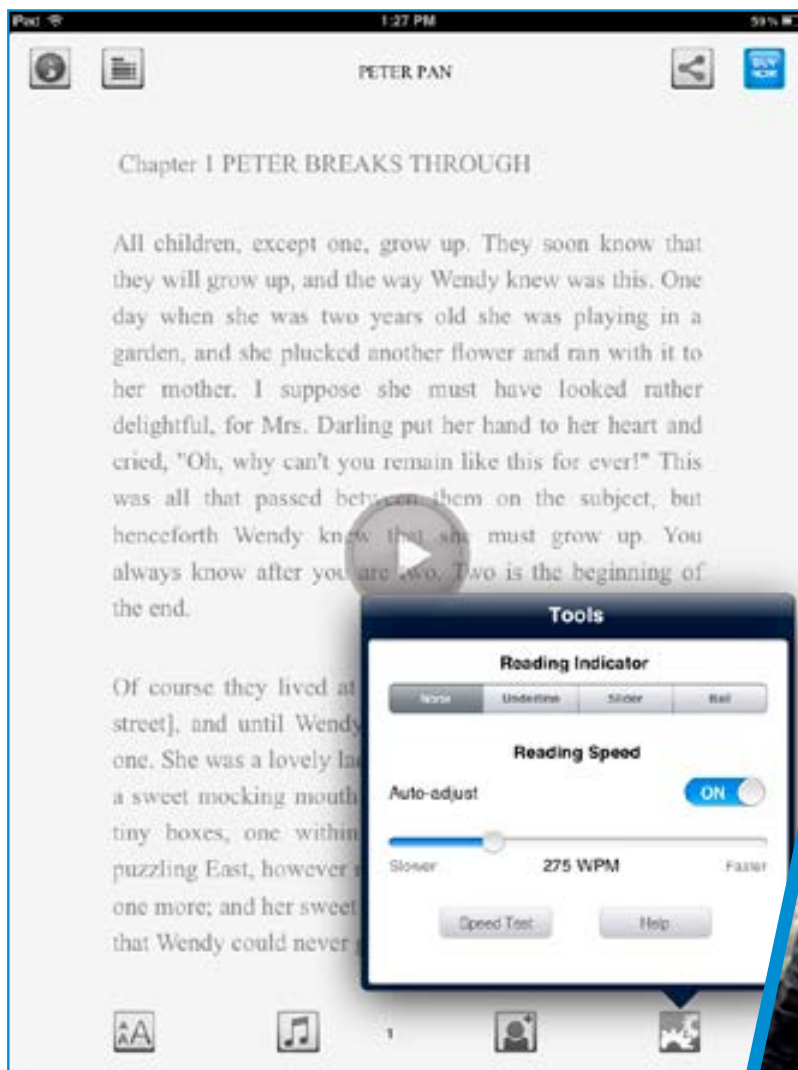
Having only launched in August 2011 the software is still in its inception, yet already has some strong literary names (Booker Prize winner Salman Rushdie has just released a story) and downloading numbers (over 100,000 downloads for one title has been announced) behind it. But one of the most exciting elements of this venture is the prospective possibilities for composers.

APRAP talked with Stephen Gallagher and John Psathas on their different approaches to adapting words to music and the future of 'book composing', all within the realm of an evolving technology.

What is the process you go through when writing a score for an eBook.

JP: I read the short story (Salman Rushdie's In The South) about 50 times and got to know it inside out. I developed a concept for the score, which grew out of specific Indian ragas that matched things in the story like the time of day of the scene, or an attribute of an Indian God. I ran this by Salman and he agreed it was a good way to proceed. I then created music scores that combined tablas, sitars, and a full symphony orchestra, along with a few synth textures. We recorded all of this, edited and mixed it, then gave it to Salman to approve, which he did. From then on it was a process of embedding the music into the Booktrack software and combining it with the sound design and atmospheres being created at Park Road Post.

SG: The Story Director plays a vital role in this process. The composer cannot always read through the book to get an overview so the way the Story Director describes the book is crucial to how the pieces come out. They go through and read the book, breaking it down into descriptions on the changing of scenes and what the music needs to sound like at each cue.



Do you see this as an area that could open up more work for musicians and composers?

JP: It has huge potential. This is the biggest opportunity for composers since the emergence of film scores. A lot of Booktrack scores can be made without live musicians, which means they can be created with computers. This opens up the career to anyone with a good computer, the right software, and good quality sounds. It's also a very new concept – composers haven't really been able to engage with authors in this way before. I'm looking forward to the next step in which authors and composers create new hybrid works; making the book and the music together in collaboration, and feeding off each other's creativity. That'll be something extraordinary.



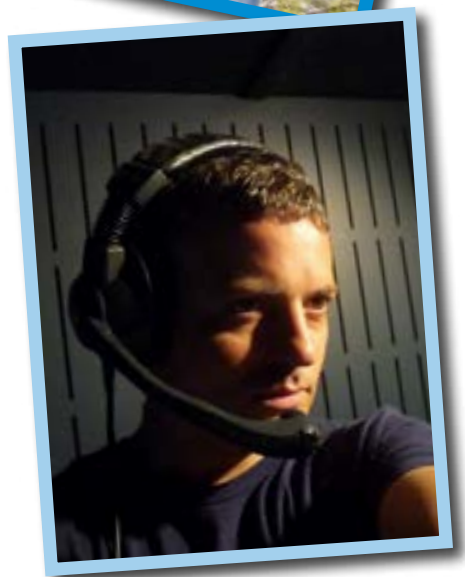
How do you find the process of composing a soundtrack for a book to composing for film?

JP: The book score is very different from the film score. In a film the music is often revealing hidden information, for example what characters are really feeling. In a book all of this is unnecessary as it is described by the writer. So the music is there to enhance the overall feeling that a passage is evoking and that is everything combined - all of the characters, the setting, the plot, the historical era, etc. In a book score it is not the aim to exactly match (in timing) a sequence of events - although this is often possible - but more to deepen the overall experience of the moment the reader is in, and the immediate past and future of the story.

SG: It's a challenge. The first and most obvious difference is that there is no visual reference at all. Every medium that I have worked in with dramatic score prior to Booktrack is based on a fixed visual reference of some kind. Or, at least, a fixed linear timeframe in which action or dialogue takes place. To suddenly not have these absolutes is daunting. It is also a nice challenge.

How long are the compositions?

SG: For a long book the total music time can run for hours, though this consists of cues being re-used and looped throughout the book. The composer is given the brief based on an average reading time of 130 words per minute. The compositions need to fit with this speed but also fit for faster readers.





Kiwi boys can sing!

The participation of boys in an annual choral festival.

TIMOTHY MAURICE
CARSON

This investigation is a case study of an annual choir festival held in Auckland, New Zealand for primary aged school pupils with proportionally low numbers of boys involved. Choir trainers were asked to identify what they felt encouraged or discouraged boys from participating in this festival. Primary data collection techniques included interviews with choir trainers, informal field notes, concert programs and the author's personal insights and observations as a former choir trainer and participant observer. Comparisons were made between the responses of the choral directors to gauge the effectiveness of current practices and to recommend other possible strategies.

The results generally supported ideas outlined by existing literature. They showed the importance of choir trainers being aware of how peer pressure, pubertal change of voice and concepts of masculinity can affect boys' participation in this choral festival. The choir trainers were found to have a crucial role by using boy friendly teaching practices and repertoire during choir sessions. Positive role modelling of other boys and young men singing in conjunction with examples that boys may experience via the use of smart boards, data projectors, iPads and other emerging technologies were cited as having a significant impact on the participation of boys as support for learning the repertoire.

Of particular importance was how the festival choir was perceived, encouraged and supported by the choir trainers' primary school teaching colleagues and principal. This in turn affects how boys were recruited

and auditioned, how choir auditions and rehearsals were timetabled and how boys' singing was modelled, encouraged and celebrated within their school.

Evidence suggested that the choir trainers and directors support the participation of boys in the local choral festival by:

- not asking them to mouth the words or sing softly
- providing the boys with knowledge and understanding about how their voices are developing so they can have the courage to keep singing
- carefully choosing vocal exercises and repertoire that provide healthy opportunities for boys to use their head voice as well as their developing chest voice
- having auditions and rehearsals during class time



- forming relationships with the boys to encourage them to audition
- understanding the importance of friendship and camaraderie to boys when choosing to join a choir
- having an awareness of how participating in the choir is supported in the home
- using a non-threatening audition process where students are not necessarily required to sing alone or in a small group
- being careful not to cull choir numbers based on behaviour as this is likely to impact on boys.

Evidence suggested that school choir trainers support the participation of boys in the local choral festival when they are able to:

- utilize the boys' peer influences in a positive way
- provide appropriate role models of young men enjoying singing
- provide appropriate role models of other boys singing via emerging

technologies such as smart boards and data projectors

- have strong relationships with their boys based on mutual respect
- keep the choir session moving
- use kinaesthetic activities as part of the choir rehearsal
- use humour and encourage being able to make a fool of oneself in front of the choir
- use competition and games during rehearsals
- provide pizza or other incentivised benefits that reflect notions of culture, community and family
- consider repertoire that includes songs that provide an immediate sense of gratification, reflects boy friendly themes and/or have been tried and tested by boys' choirs in the past.

The evidence suggests that principals support the participation of boys in the local choral festival by:

- allowing the festival choir auditions and rehearsals to happen during class time
- ensuring choir is not held at the same time as other boy preferred or performing arts activities
- encouraging boys to join and acknowledging those who are already in the choir.

The evidence suggests that classroom teachers have a pivotal role in supporting the participation of boys in the festival choir. Therefore, principals support the participation of boys in the festival choir when they:


- remind classroom teachers of the benefits of being in the festival choir
- encourage their classroom teachers to see choir is seen an extension activity rather than as an interruption
- ask especially that classroom teachers promote the choir to their male students.

The festival committee could further support the participation of boys in the local choral festival by implementing professional development training for the choir trainers. It is hoped this would raise awareness of the above evidence and associated strategies.

This is a summary of the evidence gleaned from 'Kiwi boys can sing! The participation of boys in an annual choral festival'.

by Tim Carson.

For more detail, contact Tim at t.carson@dilworth.school



Musicians Mentoring in Schools Programme (yr 7–13)

The New Zealand Music Commission, contracted by the MOE, continues to offer FREE to schools in all parts of New Zealand, professional musicians of the pop/rock genre to workshop with students from yr 7–13 for up to 5 sessions.

For more info and application forms contact:
stephanie@nzmusic.org.nz
 or fax (09) 376 0116



Sistema Aotearoa



Sistema Aotearoa is based on Venezuela's El Sistema, one of the world's most successful music and social development programmes. Led

by Dr Joseph Harrop and based at Otara Music Arts Centre (OMAC), it is a partnership between the Ministry for Culture and Heritage and the Auckland Philharmonic Orchestra. The Ministry is funding the programme for two years as a trial while working to secure longer term support, including support from private sources. With strong community interest and sufficient funding, the project could be extended to other parts of New Zealand. Sistema Aotearoa involves professionally trained musicians working with students in a community setting after school and in holidays.

Kerry Harvey, Principal Adviser at the Ministry for Culture and Heritage says, "The Otara programme is just eighteen months old. There will be a progress evaluation at the end of this year. The evaluation is being done by AUT, within a research framework that will enable us to measure long term outcomes from Sistema Aotearoa. An evaluation of the Scottish Sistema project was completed after its first three years of operation and has been helpful in guiding some of our thinking here".

Sistema Scotland established Big Noise Children's Orchestra in the Raploch Estate in Stirling in 2008. It is an early intervention programme that uses music and participation in an orchestra to foster confidence, teamwork, pride and aspiration in the children. It aims to:

- transform children's lives through music;
- empower communities;
- grow future inclusive orchestras; and focus this work on communities in most need, in areas of deprivation.

The Scottish evaluation can be read here:
www.scotland.gov.uk/Publications/2011/03/16082812/0

MUSIC THERAPY

Music therapy is used in prisons throughout the world, but SONGS FROM THE INSIDE is the first production to bring in established musicians and record the workshops, challenges and outcomes on film.

Songs from the Inside, the successful Maori Television series

www.maoritelevision.com/default.aspx? that follows four top Kiwi musicians as they teach songwriting to prison inmates, now has its own album. The album produced by **Anika Moe**, **Warren Maxwell**, **Maisey Rika** and **Ruia Apherhama** features songs by inmates at two New Zealand prisons. The 13-track album is the deeply personal conclusion of the musical journeys of the seven prisoners who completed the course. Their songs are raw and heartfelt, and come to life in a broad compilation that includes soul, R&B, hip hop and reggae. The four artists - **Moe**, **Maxwell**, **Rika** and **Apherhama** - provide backing vocals and

supplementary music, with additional beats by **P-Money** and drums by **Riki Gooch**. Songs From the Inside is a digi pack album with the CD containing 13 tracks, each one preceded by a sound-bite from one of the students or artists, and a DVD containing seven songs - each song on the DVD is accompanied by a montage of footage from the series that traces the singer's journey through the programme. The album also comes with a 20-page booklet containing lyrics plus information about the project and those involved.

The Music Therapy New Zealand (MThNZ) Conference is on 22-23 September 2012 at the Quality Hotel Barrycourt, Auckland. The theme is "Music and the Brain - Developing Pathways"

The conference programme is now available on the MThNZ website. See www.musictherapy.org.nz/conference-2012

NOTE: 13/7 is the new Early Bird Rego Deadline.

In a rare interview, El Sistema founder Jose Antonio Abreu talks about his passion for Venezuela's extraordinary musical programme that gives children a route out of poverty. To see this story and its related links on the guardian.co.nz site, go to www.guardian.co.uk/music/2012/jun/14/abreu-el-sistema-venezuela-interview-clemency-burton-hill?INTCMP=SRCH

WHAT'S NEW online?

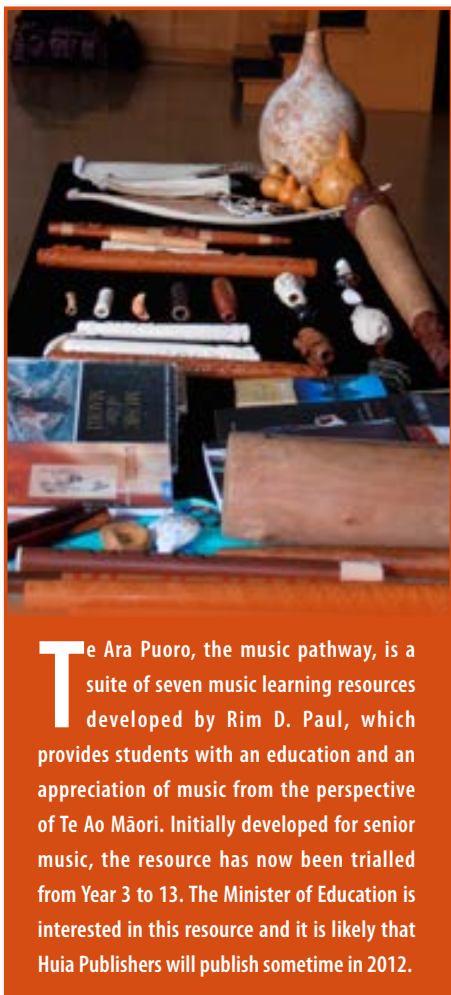
1. www.theaudience.co.nz
Music fans can DISCOVER new, New Zealand artists, and in turn support them by voting to push the artist into the Top 10 Charts. Music Fans can create, name and share their favourite playlists with friends through their social media pages. The more votes a track gets the higher up the chart it is placed. Ten times a year the number one track goes forward for a \$10,000 NZ On Air Making Tracks grant. The site is built around a chart compiled from public votes. The more votes a track gets the higher up the chart it is placed.

2. SPOTIFY
www.spotify.com/nz
Think of Spotify as your new music collection. Your library. Only this time your collection is vast: millions of tracks and counting. Spotify comes in all shapes and sizes, available for your PC, Mac, home audio system and mobile phone. Wherever you go, your music follows you. You can listen to massive chart hits as well as little-known indie bands, and enjoy all musical genres and styles, from Bach to Björk. It's legal and free!



Te Ara Puoro: bicultural understandings through music

Trevor Thwaites: The University of Auckland



Te Ara Puoro, the music pathway, is a suite of seven music learning resources developed by Rim D. Paul, which provides students with an education and an appreciation of music from the perspective of Te Ao Māori. Initially developed for senior music, the resource has now been trialled from Year 3 to 13. The Minister of Education is interested in this resource and it is likely that Huia Publishers will publish sometime in 2012.

The aim of the resource is to consolidate and build knowledge of Māori cultural, spiritual and world view in ways that deals with real world aspects of music and music education, including formal knowledge. The project seeks to enable all students to better understand and learn music through:

1. Relating learning in music to tikanga Māori
2. Relating nga taonga tuku iho o nga Atua, wairua and whakapapa to the learning of the elements and features of music
3. Relating common forms of cultural expression, such as kapahaka, haka and waiata to the spiritual elements of Māori musical expression and to the formal learning of music.

Te Ara Puoro reflects the principles of Te Kotahitanga (Bishop et al., 2007), as it supports teachers in their provision of culturally responsive contexts for learning. Te Kotahitanga was developed in 2001, in response to concerns regarding Māori underachievement in mainstream schools, and the common vision upon which it is based is called the culturally responsive pedagogy of relations. This pedagogy rejects any notion of cultural deficit to explain underachievement of Māori students, and is concerned with teacher responsibility for students' learning. Te Ara Puoro provides a potentially ideal context for music teachers to apply the principles of this pedagogy in the music classroom, while preserving the integrity of the music curriculum. In this sense Te Ara Puoro has the potential to be a bridge to connect the vision of Te Kotahitanga with the cultural competency of The New Zealand Curriculum (2007).

The suite of learning resources are structured as follows:

1. Taupapa o Te Ara Puoro – Foundation Music Course, to prepare the ground
2. Korutangi o Haumiatiketike – Music Theory relates to the god of uncultivated or wild food, Te Korutangi o Haumiatiketike, and the theoretical process as a form of foraging for knowledge as one forages for the wild foods
3. Hautangi o Tanamahuta – Musical Instruments and Music Practice deals in particular with Taonga Puoro (musical instruments/treasures of Māori) and their performance practices
4. Komako Tangiata – Vocal Production focussing upon good vocal technique and the ability to harmonise
5. Te Reo o Io – Music Composition uses Māori concepts to generate compositions and enable students learn to notate music correctly
6. Taretake o Rongomatane – Musical Arrangement in which students learn how to arrange their own and others music for performance
7. Hitiri o Te Tangata – Art of Performance learning how to prepare, rehearse and present musical performances according to cultural and musical performance practices.

Rim D. Paul, the writer of the resource, is Te Arawa- Ngati Wahiao/Tuhourangi/Ngati Whakahemo/Ngati Mkinu and Mataatua—Ngati Pukeko/Ngati Awa/Patuwai. Member of the Maori Showbands – Hi-Quins and Quin Tikis performing throughout the world 1960s – 1980s; Musical arranger and director for Sir Howard Morrison; former Musical Director of the National Maori Choir; Chair of the National Maori Choir Trust; Chair of the Te Arawa Music Academy. Rim has also been an artistic and musical director at national level, a choir master, conductor, composer of movie themes, record producer and lecturer. Composer and arranger of music for Ka Awatea, the first Maori opera (an excerpt was performed on Maori Television of Anzac Day 2012) and Showband Aotearoa - a musical. Rim is chairperson of the NZQA panel currently developing standards in New Māori Music.

t.thwaites@auckland.ac.nz

Trevor Thwaites is the Principal Lecturer at the School of Curriculum and Pedagogy – The University of Auckland.



NZSM Pasifika Performance papers bring a new perspective

Stephen Gibbs



The girls sing AND dance, exploring and discovering music across a variety of Pacific cultures and contexts.

Performing and studying Pasifika music is one of the exciting new opportunities offered to students with this year's appointment of Opeloge Ah Sam to the teaching staff of Te Kōki, New Zealand School of Music.

Opeloge is teaching NZSM courses in Pacific Islands Performance, exploring traditional and modern approaches to understanding and performing Pacific music. Topics of study will include the influence on Pacific Island musicians, cultures, and practices of musical styles such as Hip-Hop, Jazz, Art Music, and Gospel.

"These courses involve singing as well as learning about the traditional forms of Samoan and various other Pacific Island music and the ethics and issues surrounding its performance today," Opeloge Ah Sam explains. "There will be dancing too! Singing and dancing go 'hand in hand' in most Pacific Island cultural traditions.

"I believe that these courses will be of interest to students across a wide range of

backgrounds, not just those involved with other NZSM study," Opeloge comments. "I've often thought that it is odd that in New Zealand Aotearoa, a 'Pacific' country, it can be quite hard to find courses at a tertiary level that allow you to learn about and explore Pacific culture. These new papers will be a way for Pacific Island students to explore these musical elements so intrinsic to their culture; for Maori and New Zealand students to extend their knowledge of music within a Pacific context; for voice students to extend their repertoire and experience; and for International students from Europe, Asia, Americas... to explore and experience the music which 'belongs' to this part of the world."

"My role at NZSM has several elements. Primarily, I am teaching these Pacific Island Music Performance papers through the Music Studies Programme at NZSM. In addition, in collaboration with the Pasifika team at VUW, I will be able to support Pasifika students studying at university and will also be looking at ways to use NZSM resources to support Year 12 and 13 high school students with an interest in Pacific Island music, ensuring

they have the requisites for furthering their study at university."

Opeloge's move to NZSM this year will also allow him to complete his PhD which has a particular focus on "music composition and the role music plays in discovering and defining ones' identity both as an individual and within a social and cultural context."

Aside from his teaching and own study, Opeloge is still a very active composer and performer. He regularly provides choral works with a regional theme for his church, has recently released several singles on iTunes with his Masque Jazz Quintet, and is currently completing a Jazz Concerto for three vocalists, jazz combo and small orchestra. "The fact that NZSM has Classical and Jazz performance and composition streams is a great advantage. I found that one of the best ways to engage Pasifika students with music was through jazz – they really related to those musical elements and then through performance (which they picked up really easily) I could then extend their musicianship and other skills."



Opeloge brings a perspective reaching across styles and genres.

followed by three years as HOD Music at Mangere College. The vastly different contexts gave Opeloge valuable experience relevant to his new role at NZSM.

Opeloge was born in Samoa and recalls his first music lessons as a four or five-year old on the only orchestral xylophone in Samoa. "My grandfather brought the instrument into Samoa from England. He used to stand me on an upturned fizzy drink box so that I could reach!

"My parents decided that my sister and I should get our intermediate and secondary school education in New Zealand and so we moved to Auckland in 1987. It was at Mt Albert Grammar School that my interest in music and composition was really confirmed and I started getting gigs both with my jazz quartet and as a pianist. At 15 I had a steady gig playing at a bar and restaurant in Newmarket which was a great way to both perform and practice."

Opeloge studied composition at Auckland University's School of Music but when John Rimmer retired from there he decided to look around for a change of perspective. "I applied to 10 universities around the world and was accepted into 9 of them. Because I'd visited Melbourne on a holiday some years before and really enjoyed the city, I decided to continue my study at Melbourne University." He graduated with a Masters in Music majoring in Composition in 2002 and moved back to Auckland in 2005.

The appointment is a result of a collaboration between NZSM and Victoria University of Wellington led by NZSM Director Professor Elizabeth Hudson and Assistant Vice Chancellor (Pasifika) Assoc Prof Hon Luamanuvao Winnie Laban of VUW's Pasifika team, Academic Office.

"It is marvelous to have someone of Opeloge's calibre and experience," Assoc Prof Laban says. "There is just so much talent in our Pacific Island community and we want our students, and their families, to see that university study with the New Zealand School of Music is a valuable way of focusing and developing this talent. This is a first for Wellington - to have tertiary level courses devoted to deepening understanding and experience of Pasifika culture through music, and I anticipate this collaboration between my team and NZSM will have wonderful results not just on campus, but in the wider community also."

Opeloge comes to us from Auckland where, over the last six years he has been working as a secondary school itinerant teacher of piano, trumpet and voice, has run workshops in composition at high schools, was assistant music director for several years for Auckland's Christmas in the Park, and worked with Lakeside Rotorua programmes. "I also ran the MVE Community Choir where we sang a wide range of cultural music: African, Samoan, Tongan, Maori... and I worked in quite a number of high schools taking workshops in composition."

Opeloge worked as Orchestra and Choir director at St Kentigerns College, Auckland,



The boys in Opeloge's Pacific Music Course provide the backing and vocals...

Hook into Sound 11 May aka JUMBO MENZA DAY@ Gisborne

Millie Locke

On Thursday 10th May, Lynnette Leggett, music teacher at Strathallan School, Papakura, Terry Locke, Professor of Education at Waikato University and myself, part-time music teacher at Henderson Valley School and part time PhD student, set off with a van full of tuned and untuned percussion on a journey to Gisborne. Michelle Hall, currently dance and drama specialist at Gisborne Intermediate is currently completing a taught Masters in Education (MEd) studying towards a Postgraduate Diploma in the Arts from the University of Waikato, is a keen musician, and in her own words, has a 'passion for the role of the Arts in Education'. Michelle is very keen to support Arts teachers in the East Coast, so with the endorsement of Gisborne Intermediate Principal, Don Niven, and music teacher, Raewyn Hunt, she organised the MENZA Jumbo day workshop using the wonderful facilities of Gisborne Intermediate.

The PD day was attended by teachers working in a range of schools or educational settings. After a warm welcome from Raewyn, Lynnette began the day with a highly interactive and challenging (but not too challenging) body percussion session. Warm-up activities, games, a body percussion rondo (see below) and a canon enabled successful participation for all participants. Lynnette effectively demonstrated the use of simple structures in developing sophisticated rhythmic pieces. Using a 'My turn your turn' approach, Lynnette taught the 'A' section of the body percussion rondo, after which participants, in groups, were invited to create a 'B' section of the same length (4 bars). This was then collaboratively arranged (i.e. who does what, when) and performed with enthusiasm and panache.

Discussion followed in which Lynnette emphasised the value of challenging students to give themselves to what might, initially, seem a daunting and difficult body percussion routine (the A section). This internalisation of a body percussion sequence builds rhythmic fluency and at the same time develops rhythmic vocabulary, which can be used for the purposes of composition and improvisation. And, as well, the end product looks good, sounds good, is fun to do and is great for an audience watch!



My session focused upon working with barred instruments, using a pod of beautiful bass, alto and soprano Suzuki xylos (on loan from the University of Auckland) and supplemented by metallophones from Gisborne Intermediate. After exploring the range and timbre of these instruments, we too used simple structures such as repetition with variation, short melodic phrases, simple accompaniments and canon to enable the creation of seemingly sophisticated and original music pieces. A very simple canon (Carl Orff) was used to explore contrasts in tonality and metre.

This was followed by a well-known game, 'Son Macaron', in which being 'OUT' allowed you to accompany the song on the instruments. Finally, accompanied by the ukulele, we sang the beautiful little Hirini Melbourne waiata 'Titiwae'. The simple but evocative, descending melody of this waiata lends itself to an easy-to-play accompaniment on the barred instruments. The spoken translation, 'Hanging drops of light, in the caves gloom, poised aloft like stars in the sky', became the basis for a soundscape which was then integrated into a performance of the piece using ternary structure (A: song, B: soundscape, A: song)

Shirley Long, a local Gisborne resident who has a passion for drum circles, led the afternoon session. Setting a magnificent scene with a most amazing array of drums (gathering, djembe, dumbek, bodhran, hand drums) and percussion, Shirley led an afternoon of drumming in which participants experimented both with different drumming patterns and different drums. She spoke about the value of the drum circle for both educational and therapeutic purposes

As out-of-town presenters, we were humbled by the warm welcome, the wonderful catering (thanks to Year 8 students Hamish and Jakob) and the generous use of facilities. Participants in the workshops gave themselves one hundred percent to our offerings and it was clear by the level of participation that there is a depth of musicianship and artistry in these East Coast teachers, and that they are keen to use their talents for educational purposes. Thank you to Michelle, Raewyn, Don and the teachers who attended.

Rondo 2011

Lynnette Leggett

Left side Right side
Fine Da capo
Create 4 bar contrasting body percussion
L R L R

Canon No 1 (Carl Orff) with variations.

Canon No 1

Variation 1

Variation 2

Canon No 1a

A Life Of Music At Papatoetoe Intermediate School

The Music Department of Papatoetoe Intermediate School plays a very large part in the lives of many young students. We have specialist tutors in drums, piano, brass and woodwind. Also we have our music teacher in charge (Bashnee Naidu) who oversees our music department. I have been a student here for two years and since my first day in the music department I have enjoyed the loving, exciting environment. I am part of the school orchestra and I have taken part in many school performances and competitions. Our orchestra consists of ready-to-learn future musicians. I have played the clarinet for two years and have seen amateur players bloom into talented musicians. Papatoetoe Intermediate School's music department has enabled students to become really confident and be proud. Our students participate in community projects. We have an annual showcase at the end of every year showing off all the talents for the year. Our school talent quest will be coming up in July. We are all looking forward towards it. We are also associated with the Tironui Trust and have a strong string orchestra. These lessons are free of charge. We also have rock bands which enter the Battle of the Bands. This year we will also be participating in Lewis Eady Music Contest, Kings Band Festival and the Musicworks Festival. I absolutely love my music department and will be sad to leave it at the end of this year.

"If music be the food of love, play on"

Hook Line and Sing-along 2012

There were 10 staff involved. We all had a blast. The kids were so into it. They love that song... I'm just new to leading music for the school so was unaware of the older songs. The kids loved it so much we sung for 3 quarters of an hour!" Fleur Le Bas. Eltham School

On the 31st, the Hook Line and Sing-along event happened all over the country in a variety of schools and venues including Parliament. Several thousand students in Invercargill had led the way in week 3 with daily concerts led by the SIT Rock School students. Many teachers learnt the song at the MENZA music education Professional development day on May 11th, in 8 centres around the country. A film of Maria Winder leading a large group of teachers and students at Dilworth on the 11th is on our group facebook page. See Music Education NZ Aotearoa www.facebook.com/groups/136126223066322 (Join up if you haven't already - remember you can be as public or private as you like with facebook - it's a useful and free blog for our association).

On the 31st it was wonderful to know schools in smaller places like Eltham above were creating a wonderful event for their students at the same time as bigger schools in the main centres were pulling out 'all the stops'. Some schools sang together, with orchestras and bands playing along too. One large cluster at East Tamaki Primary featured 6 schools and the Sistema Aotearoa orchestra. And it seems this year Hook Line and Singalong went trans Tasman as well!



"I would love a zip of the score and parts to 21 degrees. I am having a small focus on kiwi music at present... Thanks!"

-David Gallaher (I am teaching in a boys' Catholic School in Australia at present)

Bruce Taiapa, our young songwriter, (who takes music classes with the amazing Jane Egan, at Gisborne Girls' High), led the way with a sing-along in Parliament along with his brother Trei, Tonga Vaea (musician mentor) and Catherine Walker from the NZMC office. Bruce was delighted to hear the



By: Aishia Shah

Papatoetoe Intermediate School

Treasury should have talked to this student first!

Papatoetoe Intermediate a decile 3 Intermediate School reflects the wonderful cultural diversity of Auckland City with 17% of its 834 students, Maori, 31% Indian, 28% Pasifika, 6% S-E Asian, 3% Fiji-Indian, 5% Chinese and 5% Pakeha European and many other ethnicities. Thanks to their teacher for sending us this snapshot of their busy musical world.





St Mary's College (directed by Mary Horner) perform their version of his song, *21 Degrees* and to see the tamariki from the VUW crèche joining in too. Youth minister, Paula Bennett enjoyed singing along too as one could see on the TV1 and TV 3 news that night...

If you missed it try these links:

<http://www.3news.co.nz/Gisborne-teen-takes-out-Music-Month-comp/tabid/312/articleID/256300/Default.aspx>

<http://tvnz.co.nz/national-news/end-nz-music-month-marked-sing-along-video-4905500>

The flash and dash of television and publicity is fun and hopefully useful to MENZA but some of the best emails we've to the office here had have simply said, "Our children are enjoying singing the NZ Music Month Song!" (Tahuna Int., Dunedin) or teachers like Fleur above, finding the event a reason to get school singing going. The highlight for me personally was receiving a jpg file from Onehunga Primary (who I didn't even know were participating) and seeing my 6 year old nephew had been one of the lucky kids to be singing and having fun at school at noon on the 31st.



How wonderful that for the 3rd year running our MENZA song was written by a student and encouraged increased singing in many places. In addition, there were instrumental spinoffs with schools using different keys and different instrumental parts. (These, created by Ryan Youens with our Lion Foundation sponsorship, are still available for free on our Tune Me In website) The song took on many 'remixes' during the month. The New Zealand Music Commission formally thanks MENZA members on their part in promoting the song, getting it out to the schools and continuing to promote pride and success in creating and performing our own New Zealand songs.

Reported by Stephanie Lees Education Manager at the New Zealand Music Commission. She will step down from the national MENZA board (after 6 years service) this year.



ARTS AND SOCIAL, ECONOMIC AND CULTURAL PROSPERITY

How might learning in the arts support young New Zealanders to contribute to New Zealand's future social, economic and cultural prosperity?

INTRODUCTION

This was the question Manatū Taonga/the Ministry for Culture and Heritage asked the New Zealand Council for Educational Research (NZCER) to explore. NZCER did a literature review of national and international research in arts education, and synthesised key ideas from the literature review with relevant high-level policy statements.

The review and synthesis looked at New Zealand's goals for the educational, social, economic and cultural futures of our young people and our nation.

<http://www.mch.govt.nz/research-publications/policy-perspectives-papers/contributions-learning-arts-educational-social>

KEY FINDINGS

- Arts learning can contribute to high-level goals: preparing New Zealanders to help create a prosperous and sustainable knowledge economy; fostering creativity and innovation; and preparing New Zealanders to be national and global citizens.
- Most research focuses on the short-term, individual benefits of arts learning and participation. Increasingly, researchers are interested in how these benefits accumulate and spill over into the public sphere.
- Studies indicate positive effects from arts learning and participation. Some studies suggest particular outcomes for specific kinds of arts learning and participation (e.g., music learning and spatial thinking), while a few large studies suggest that students in “arts-rich” learning environments do better overall than students whose schooling environments are “arts-poor”.
- Each arts discipline has its own history, culture and practices. For school students, arts learning occurs in several ways: in the curriculum as a stand-alone subject or integrated across curriculum areas; as a co-curricular or leisure activity; and as an individual or collaborative pursuit.

Continue to read this report at: www.mch.govt.nz/research-publications/policy-perspectives-papers/contributions-learning-arts-educational-social



Get the Groove: TRCC course of early childhood teachers 0-8

Our Course Objective was to 'Energise your Music Programme'

We aimed to:

- inspire participants
- connect them with your local colleagues
- build their confidence
- Acquaint/re-acquaint them with the joy of live music

Here is a summary of the keynotes and workshops.



Pix: Sally Bodkin-Allen, (Will), Millie Locke, Maria Winder, Celia Stewart from the MENZA Board.

The keynotes:

Sally Bodkin-Allen addressed the confidence of teachers and ways to improve this, the importance of mentoring and the value of engaging in personal music experiences.

Daphne Rickson spoke movingly of the effectiveness of using music with children having difficulty participating in groups, and following instructions. Many people expressed a strong interest in furthering their knowledge of music used in these ways.

Chrissie Locke reinforced our ideas of the place of waiata in the lives of children, linking with the taonga puoro session (see below), giving eloquent reason to us all to continue our journey in learning and teaching waiata.

The workshops

- **Susie Hardie** Voice and Body: She was an inspiration to us all with her energy and vibrancy, and her fund of playground songs subtly developing our voices through group activities. Her sessions first thing every morning set the tone for the day.
- **Cathy Sheppard, (SPACE music with infants)** set up her workshop to replicate her space sessions with infants, and created a quiet oasis within which she shared the

songs, rhymes and sounds that she used with very young babies. It was interesting to see her participants going straight to the Trade Aid Store to buy some of the lovely sounds that she demonstrated.

- **Wendy Walker** and **Anne Prichard** as kindergarten teachers offered practical sessions and a wealth of resources for music making – in Anne's case with a focus on listening. These were so popular that we dropped our original four baby sessions and ran a second session for each presenter. This was an indication that the majority of the course participants were interested in music with kindergarten-age children, and these participants registered extreme satisfaction with the wealth of resources offered and the thought-provoking demonstration.
- **Anne** focussed on listening and presented two 20 minute programmes which she ran through completely, illustrating the two approaches. Fascinating.
- **Wendy** prepared a huge number of resources and took participants through her wonderfully inclusive teaching model.
- **Viv Browne** brought a most attractive display of Pasifika materials that contributed to the 'flavour' of our big bare room. She also brought her colleagues

and students to support the workshop which taught mainly Samoan songs in infectious celebration as well as a valuable learning experience in another culture.

- **Suzanne Manning** provided another, very practical approach to young children's music using props and sign-language, and her own experiences in both Playcentre, working with parents and taking community music groups.
- **Raewyn Moffitt's** 0-8 session met the needs of a particular group within the conference; those involved in family daycare, and/or taking groups with a wide age-range. She has a wealth of experience to offer and her participants continued to approach and engage her in important conversations at other times in the conference – not always about music.
- **Celia Stewart's** instrument work was very popular – many people did not know about the Orff approach so this was valuable particularly because it offers opportunity for people to make progress afterwards by taking the courses in Orff from the Orff Society, on offer at a distance and often in person in different regions. I heard of at least one person vowing to pursue the Orff course. Celia demonstrated the adaptation of songs to the NZ environment, and



showed how to develop music ideas well beyond the simple singing of songs and chants.

- The Taonga Puoro session with **Kahu Taumata** was intended by the committee to thrill and amaze the participants and inspire them to seek out such experiences in their own regions for their children and colleagues. It achieved this partly through the magic of the instruments themselves, and their history, partly through the skills of the young woman presenter. This made a wonderful impact on everyone at the end of the first day, and received many accolades in following sessions.
- **The skills-based sessions** at the end of the very full day were valiantly attended. **Jenny Whimp** put a huge amount of work into supplying materials and tools for instrument making which enabled people to make several interesting sound-makers to share with children,
- **Maureen Woodhams Helen Willberg** and **Maria Winder**, took ukulele.
- **Louana Fruean** on guitar was another example of inspirational teaching
- **Janine Melville's** voice exploration sessions, from a warmly inclusive model, added to the singing experiences we were having with Susie. They represented another way into developing personal voice skills – as well as ideas for working with children. One came out saying triumphantly I CAN sing up high.
- **Chrissie Locke's** many sessions were all fully subscribed: waiata-a-ringā, and making musical instruments – poi and porotiti were popular and effective. Chrissie chose some more complex, deep and beautiful waiata than many of us know in our early childhood settings. She made us love them, and made us all aspire to applying ourselves more diligently to the necessary learning process to be able to sing them too. We

sang one of her songs at the conference dinner, and there was interest in the many waiata in the course handbook. Her relaxed and warm teaching style was hugely important in drawing people into this music.

- Finally **Julian Raphael** was a dynamo of enthusiasm and leadership, and gave us many wonderful experiences within his session – some building up to extremely loud, and others, beautifully soft and gentle. He has a profound understanding of working with all-comers and helping everyone to feel part of music-making. This was a compelling taste of another culture, and sent people away feeling very fulfilled, and in one case, profoundly affected! (She told me she was scared of the big drums, but when she had to hand hers over she could not stop dancing, and felt as if something inside her had changed!)

Presenters exemplified the best of effective music teaching: well planned, energetic, enthusiastic, totally in command of their material, communicating with their participants, totally appropriate for the 0-8 age-range. Feedback indicates that we certainly built their confidence, and we could see their joy in making music. One of our aims was to increase the use of te reo Māori, and this we also noted was happening within the course. Teachers have since told me that they have felt more confident in taking music in front of colleagues and parents, and have used the materials from the course (particularly rakau), enjoying the exploration of their children, and introduced songs in te reo Māori.

Some thoughts on how the course content considered Maori and Iwi perspectives and Treaty issues.

We followed protocol with Whakatau and Poroporoaki, waiata and inclusion of every person. We built in te reo Māori from the beginning, with phrases each day, printed in the programme, which we encouraged each participant to practise with each other.

One of my committee reported that she did not get much back from some people, when she used her phrases, but others have reported that even just hearing us the planning committee using the phrases every day helped them to make a mind-shift. 17 of our 39 songs use te reo, and we wove these throughout, not printing or recording them in a block – so they are not so easy to avoid, and show a real commitment! They range from simple to difficult, child-centred to universal. We printed interpretations, and offered some further references. Several presenters included whakatauki in their notes, and ALL used songs with te reo in their sessions. We are proud of this aspect of our planning. One of our keynotes was 'waiata' Our session after the keynote on waiata was designed to put people into regional groups to discuss regional support for the keeping up of progress with te reo Māori. Linking these groups with representatives of the teacher subject association MENZA was a move also to keep links and encourage contact afterwards. Our kaumatua, Sep and Mate Taitua were with us throughout and were a wonderfully stable element: attending sessions, offering graces and engaging with many of the participants. We felt our committee had our allegiance visible to all.

Follow-up

We were very conscious of wanting to make a difference throughout NZ to teachers of Early Childhood 0-8. We wanted to make the experiences of the participants count back in their centres, and we wished to have all teachers eager and able to share their new confidence and resources with their colleagues and beyond. For this reason we planned the session in which teachers from the same region met with each other and planned for future contact and follow-up activities, electing someone to be the contact and take emails. In the Wellington area we formed two groups, each pledging to share information and promote continuing learning opportunities. This has already happened, with a workshop in Lower Hutt attended by course participants while the conference is still fresh. We are contemplating a noho marae weekend (at Wainuiomata, the marae of our Kaumatua), to make and learn to play taonga pūroro. (This we will advertise to all the course participants, and through Musicnet). Some of our participants are going to attend the Music Month workshop days in each region run by MENZA the subject association for music on May 11th. This we advertised at the course, so that people were aware of on-going opportunities. A

very local childcare centre arranged to take her children with Mary Horner's St Mary's group to Parliament for the 31st of May. One person is going to join Julian and Susie's community choir, and is booked in for a drumming session with Julian as well. I have had requests for ukulele courses. This is already a pleasing result because we hoped to convey the message that seeking out music experiences for yourself is a valuable way to enrich your teaching programme.

The Canterbury group created an email group and pledged to keep in contact, electing a person responsibility for the distribution list. The Rotorua group talked about getting together to organise a noho marae for their region, making and using taonga puoro. It was helpful to have MENZA members taking appropriate groups so that our participants can link with a wider organisation.

An unexpected outcome of the course: The planning committee, (and Chrissie, Wendy and Jenny), report that they got a great deal out of the whole experience. We all enjoyed getting to know each other and discussing enthusiastically each others' particular approaches, wishes for ec teachers etc. We enjoyed the process of learning and recording the songs. At the conference we all sampled sessions and wished we could have sampled them all, and finally, I think it is true to say that everyone has increased their own confidence, and will be more used in leadership roles in the future.

It was amazing to me, to dream how the course would be, and to have it come to pass. From my perspective it was even better than I had envisioned because of the commitment and

expertise of the presenters, and the enthusiasm of the participants.

Two things that could have been better: both technological! These days there is such a plethora of different kinds of data , and we needed a very up-to-date person to manage all the keynote presentations. The second was recording and making the cds which was more difficult than it should have been. It would probably have been better to use a studio, and in particular a machine that replicated cds quickly and easily and without error. We tried to do all this with really inadequate equipment and using a student. I think the value of the product to the participants is such that we should have spent more money (and taken less time) to get it done. Of course we do not really want such a good product that participants use it with their children – this has copyright implications, and is not our intention, but there is a balance here somewhere.

Thank you to the Ministry for their support for the TRCC in providing this kind of intensive hands-on professional development. The teaching and leading of music for young children is a practical activity, very important in the conveying of culture and all kinds of social, emotional, aesthetic, cognitive and kinaesthetic outcomes, crucial in forming groups and raising

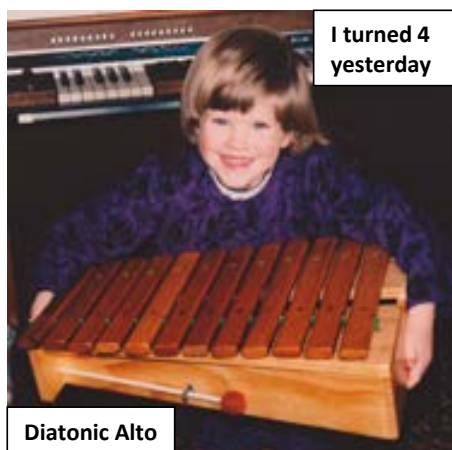


spirits. Reading and research can provide the rationale and paper planning, but the human skills required to lead, inspire, encourage and facilitate the making of music, NEED modelling, direct experience and practical involvement with inspirational people. This we were able to do in this course.

NEXT: More courses for this important area of life. We the committee see that 'investing' in music support for teachers in early childhood is going to improve outcomes for children who get a good start to their lives in having the resource of music and feeling 'musical'.

Report by Helen Willberg (Course Director).

A Number of post course resources are available online at www.trcc.org.nz



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- Production of Music Videos
- Originality in Sequences and Loops
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Presenters will include a range of educators, musicians, composers and industry professionals: John Psathas, Warren Maxwell, Jane Egan, Murray Cameron, Andrea Rabin, Michael Buick, Lee Prebble (The Surgery), Troy Kelly (STL Audio), Rodger Fox, Dugal McKinnon, Duncan Fergusson, Stephen Rowe, Sarah Hunter (Transmit – creator of music videos and docs e.g. 'Trinity Roots, Music is Choice')

Dates: Wednesday 3 – Friday 5 October, 2012
Venue: Tawa College Music Department
Accommodation: Comfort Quality (CQ) Hotel, Wellington
Organisers: Mary Horner, Murray Cameron, Jhan Lindsay, Belinda Carey, Stephanie Lees (MENZA)
Cost: Earlybird rates if paid by 17th August, if paid after this date an additional \$100 applies
Fee includes catering, course costs & accommodation if live in, travel is subsidised as per our travel policy – see website for details

MENZA members

Live out: \$290

Live in Comfort (3 star)

Live in Quality (4 star)

Single: \$537 Twin Share: \$441

Single: \$643 Twin Share: \$494

Non - MENZA members

Live out: \$315

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Live in Quality (4 star)

Single: \$562 Twin Share: \$466

Single: \$668 Twin Share: \$519

Registrations close 31st August, 12



TRCC will subsidise Teachers' travel to this national conference.
Please register early to ensure travel assistance.

TRCC is supported by the teacher unions: TEU, NZEI and PPTA.

For more information and to register online please visit www.trcc.org.nz
call 0800 872 211 or email info@trcc.org.nz.



Subscribe free online to hear about courses specific to your areas of interest @ www.trcc.org.nz

MENZA (Music Education New Zealand Aotearoa – Mātauranga a Puoro o Aotearoa) is the national professional body that represents the interests of all education sectors in this country.

website: www.tunemein.co.nz

Why belong to MENZA?

Because MENZA works to bring live music-making opportunities to teachers, and to represent music educators on curriculum and professional development decision-making organisations.

The benefits of being a member include:

- Professional support through workshops and conferences, national tours of noted music educators.
- At least two publications annually of *Sound Arts*, The MENZA magazine for teachers in kura, early childhood, primary and secondary schools, and teachers in itinerant and private studio, music therapy, tertiary and community settings, and newsletters.
- Communication and networking via regular email newsletters
- Reduced costs to seminars, workshops, forums, conferences performances and other related events that MENZA is involved with; and for School/institution members, special group rates for staff to attend events;
- Contacts with other national and regional music and arts groups in New Zealand
- Consultation: as the official MOE recognised subject association, MENZA nominates and is represented by members on MOE, NZQA, PPTA and other advisory or regulatory education review groups;
- Advocacy through association with the activities of METANZ, the Music Education Trust of New Zealand Aotearoa, and MERC, the national music education research centre,
- Membership to, and the exchange of information with ISME, the International Society for Music Education.

To join, please fill in the subscription form opposite, or register online: website: www.tunemein.co.nz and send it to :

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