

tUNE mE iN

The *M*ENZA magazine



MUSIC EDUCATION
NEW ZEALAND • AOTEAROA
Mātauranga a Puoro o Aotearoa

NOVEMBER 2016

Volume 11 Number 3



in this issue...

Six Things from Music Psychology, Fryer Cup, IRMNZ Music Conference and much more

November 2016

tUNE mE iN

in this issue ...

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The Editorial team encourages reader feedback. If you have any comments or experiences that relate to articles published in *Tune Me In*, please mail or email them to Abby Sisam, the MENZA Administrator at admin@menza.co.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 *Tune Me In* 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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EDITOR'S COMMENTS

Welcome to the final edition of *Tune Me In* for 2016, which is my final edition as editor. After three years in the editor's role it is time to step back and hand over the reins to Amy Ryan. Amy I am sure you will do a fabulous job and enjoy your involvement with the magazine very much. I have been a MENZA Board member for 6 years now, and so at the last AGM it was time to step down.

I would like to acknowledge all the wonderful people I have worked with over the years, and particularly the four chair people during my time on the board: Stephanie Lees, Errol Moore, Celia Stewart, and Tim Carson. Thank you all for being such hard working and passionate music educators and advocates for music education in Aotearoa. It has been a privilege to be part of such a team and I have made many friends from my time on the MENZA board.

This is a true bumper issue to go out on and end the year with! Enjoy the rich diversity of articles on offer here. What stands out is the importance and value of networking: the professional development opportunities in music education regionally, nationally, and even internationally that are written about here reinforce the value of music educators coming together. With that in mind make sure you attend the conference in 2017, and I look forward to catching up with many of you then.

As always I am grateful to the many people who have contributed articles to this issue. Thank you all for your ideas, your time and your contributions. Without the generosity of people who spend time writing and sharing their knowledge, *Tune Me In* simply wouldn't exist. Thank you also to Jade Benfell at Otago Uniprint who has been an absolute pleasure to work with putting together the magazine.

Ka kite ano,

Sally Bodkin-Allen



Sally Bodkin-Allen, Editor

CHAIR'S COMMENTS

Kia ora koutou,

I hope the final term of the year is going well for you all - we recently had a very successful and well attended AGM where we bade a fond farewell to the wonderful editor of this magazine, Sally Bodkin-Allen and welcomed Andrew Stopps to the board who is already firing ahead with work on the website and background work supporting IMTs.

Thanks to everyone involved with the Katie Wardrobe tour - we have learnt a lot from this tour about how we can better support the regions and I look forward to discussing how we might support Southland / Otago / Canterbury and other regions next year. Do please pencil in the second week of the school holidays in October for the MENZA conference and we hope to confirm dates and the location before the end of the year.

Collaborating with the IRMT to create a Teacher Refresher Course for IMTs is the priority for remainder of the year and we hope to clarify exactly what the Education Council see as an acceptable alternative TER for IMTs. My thanks to all those who are on board helping with this important work. The ever changing landscape for PLD also remains a priority for the Board which means our work for supporting teachers with quality PLD is going to be even more vital in the years ahead.

My sincere thanks to Sally Bodkin-Allen for all her work as editor for what is the jewel in the crown for MENZA, this fantastic publication and her support in scaffolding Board Member Amy Ryan in the role.

All the best for the remainder of the year and a restful and restorative break surrounded by your favourite people in the near future!

Tim Carson
MENZA Chair



Tim Carson

SIX THINGS FROM MUSIC PSYCHOLOGY

- Robert Legg

An unsmiling demand: "Show me your hands."

This was October 1985 and, having just graduated from pencil to fountain pen, the fingers I showed the woman who was to become my first cello teacher were stained with ink. Her verdict on my blackened digits was unenthusiastic.

"Disgusting! And no good at all for the cello. But you're here now, so sit down and take the test."

In general, my primary education hadn't dwelt very much on the ideas of inherent ability or fixed potential. The state school I attended in the UK took a fairly inclusive and child-centred approach to learning, and so this experience felt new and important. I sat down and spent fifteen minutes responding to the disembodied voice of Arnold Bentley. Was the second note higher or lower than the first? How many notes could I hear being played together? Which note in the melody was different second time around? The cello teacher scrutinised what I had written and seemed satisfied. My fingers might be no good, but apparently I could distinguish pitches accurately enough to pass muster. And so I was admitted to her class.

With hindsight this episode seems bizarre, but then a lot of what we remember or half-remember from childhood seems that way. However, the idea that certain people have gifts for music and that their hands or their ears might afford them an easier passage to the mastery of an instrument is still very common. Instrumental music educators are certainly much more preoccupied with the idea of giftedness than teachers in many other fields. And this is something I find to be particularly pronounced in Aotearoa New Zealand where—perhaps more than anywhere else I've worked—the quest for "the talented students" is accepted as part and parcel of formal music education.

But is "the talented student" something that really exists? The question of whether elite musicians are born or made typically provokes four kinds of responses. Some people believe strongly in nature, while others in nurture. Some scholars say "we don't really know (yet)" and still others—including a good number of philosophers and sociologists of music education—reject the question as irrelevant, unhelpful or potentially unethical.

For practitioners of music education, however, this question is not one that's going away in a hurry. I think we ask it because the teaching philosophies that we each construct are to some extent underpinned by our responses

to it. And whether we say "Every child can learn" or "Oh, she was born to play the violin," the discipline most often invoked in support of our beliefs about the potential for instrumental learning is the psychology of music.

Unfortunately, despite increasingly frequent use of the phrase "studies have shown," many of the things we read about musical giftedness have no basis at all in psychological research. There's a lot of pseudo-science in the public sphere, and even high quality research can be distorted by poor quality reporting. But the sustained efforts of music psychologists have not been totally fruitless. What can we say, then, from the perspective of music psychology, about instrumental learning and the nature-nurture debate? Here are six things that we're reasonably confident that we know.

1. There's no clear genetic basis for musicality.

We know that some traits, like blood type or eye colour, can be predicted by observing either a single gene or a small handful of genetic markers. As far as we can tell, however, the same isn't true of musicality (Hodges, 1996; Shuter-Dyson, 1999) although recent research in Finland has suggested the involvement of genetic components in quite specific aspects of musical perception (Ukkola-Vuoti et al, 2013). That's not to say there's no chance that heredity is involved in the development of elite musical skills, but if it is then the relationship between a combination of contributing genes with the environment is likely to be a highly complex one. Psychologists' interest in "outliers" like musical prodigies has failed to determine whether genes or environmental factors are the dominant cause of the "rage to master" that such children exhibit. Twin studies have consistently shown that the brain's function and structure are malleable (Gross, 2010) and that they can be shaped by environmental factors like exposure to music and practice. The good news for those of us who aspire to improve is that our capacity to think musically is not set in stone, and just as nearly everyone has the capacity to develop language, we all have the ability to develop as musicians (Morley, 2013).

2. Musical aptitude tests don't work.

To some teachers the idea that we can assess students to discover their aptitude for music is an appealing one. To others, the idea that underpins tests by psychologists like Bentley, Seashore, Drake and Gordon—that musical ability is largely hereditary and largely fixed—is faintly sinister. What we know about all these tests is that their predictive reliability is extremely low (Hodges & Haack, 1996; Winner & Martino,

2000) which means that, even on their own terms, they don't really work. They tend to be confounded very easily by children's previous musical experience, meaning that they can't distinguish between inherent aptitude and ability that has been developed. They also represent an extremely limited view of the prerequisites for musicianship, ignoring factors like motor skills, motivation, social awareness and perseverance that we know to be extremely important to being a successful musician. Some teachers argue that using tests like these in the classroom or studio can be helpful as long as we properly understand their limitations, but the narrow benefit they offer should be considered in light of the strong message they communicate to students about the ways in which musical skills and knowledge are developed.

3. Expertise can be developed through practice.

One thing that does seem to be a fairly strong predictor of a person's achievement in instrumental performance is how much time and effort they've spent learning. Empirically, expert musicians have accrued many more hours of activity than others. Research in this area is hampered by the difficulty of accurately recording accumulated hours of practice and by the near impossibility of knowing how many hours of informal learning a person accumulates. That said, a conservative estimate by Hambrick et al (2014) suggests that 30% of variance in expertise can be directly attributed to hours of deliberate practice, and an earlier study by Hallam (1998) found a much stronger correlation of 0.84 between instrumental achievement and overall learning time. These findings suggest that practice is something from which we can all benefit, but fall short of confirming the "10,000 hour rule" made popular by Malcolm Gladwell in his book *Outliers* (2008). The best we can say is that deliberate practice and achievement have a "monotonic relationship" (Ericsson, Krampe and Tesch-Romer, 1993): doing more practice won't hurt, but the extent to which it helps us to improve at any given stage is unpredictable.

4. Some kinds of practice are more effective than others.

We know that some kinds of practice work better than others. When psychologists talk about "deliberate practice" they mean something that is goal-oriented, structured and effortful (Ericsson, Krampe & Tesch-Romer, 1993). Setting clear goals for each section of a practice session is therefore likely to make most efficient use of the available. Sally Bodkin-Allen's article on practice strategies in the July edition of *Tune*

Me In covered a great range of ways to make practice more effective. I totally agree that having the instrument visible really facilitates practice. There is some evidence, too, that concentration for practice is higher in the morning (Lehmann & Ericsson, 1998) and it turns out that the maxim "little and often" has some basis in fact, since there is confirmation of "overnight gains" in performance speed and accuracy (Allen, 2012; Simmons & Duke, 2006). This may be why you can't expect three and a half hours of practice the night before your lesson to have the same effect as half an hour a day over the entire week. Interestingly, there is some evidence too that parents' personal beliefs about musical talent have an impact on the efficacy of practice time. Parents with fixed views of their child's inability to learn music have been shown, perhaps unsurprisingly, to provide less effective support for their child's practice (McPherson & Davidson, 2002).

5. Early exposure to music helps in the long run.

The environment in which children are first exposed to music appears to have a profound impact on the development of their potential as musicians. Opportunities for children to learn from what they hear start very early, since fetuses have been shown to react to external sounds reliably from 28 to 30 weeks (Pamcutt, 2006). Trevarthen and Malloch (2002) have demonstrated the importance of early musical interactions, beginning with the imitations that occur between parent and baby immediately

after birth, and certain specific musical skills such as absolute (or "perfect") pitch are strongly correlated with certain musical exposure in the early years (Barharloo et al., 1998). Even physical development can be affected by early experiences: piano students who start lessons very young have hands which develop differently (Wagner, 1988). Some researchers have conjectured that music—arguably like human language—is easier to learn in a sensitive period of early childhood. And, of course, traumatic early experiences can have profoundly negative effects of children's motivation and ability to learn music.

6. Sustained interest and self-discipline are very important.

Haroutounian (2000) has suggested that "sustained interest" and "self-discipline" are two of the most important defining behaviours exhibited by musically able children. As teachers, we know how crucial motivation can be to our students' success, and that ideally that motivation comes from within. Research in general psychology has not only reinforced this idea but has shown how complex, malleable and subject to change over time the ecology of motivation can be (Hallam, 2009). Tasks and learning opportunities that are intrinsically motivating—that is, are rewarding in and for themselves—seem to work best in the medium to long term and an appropriate level of challenge has been shown to be essential

to maintaining good levels of motivation (Csikszentmihalyi, Rathunde & Whalen, 1993).

My cello teacher turned out to be much more human than she first appeared, and I learned with her for eleven years, my musical development seemingly unimpeded by the shape of my fingers. I don't know what she really thought about whether cellists were born or made, but in retrospect I believe her pedagogical style mainly emphasised the importance of good practice habits and of maintaining a sense of fun. Her teaching strategies focused on the social aspects of learning, she had very high expectations of her students, and she certainly knew how to sustain interest.

One persuasive response to the nature-nurture debate and its uncertainties is to focus instead on providing the best possible opportunities for the students in front of us. Whether a pupil is "gifted" or "average" the job of a teacher is really just the same. Gary McPherson and Susan Hallam write that musical potential "is best thought of as malleable and ever changing, and a dimension of human experience that takes many forms and occurs at many different levels. All children are inherently musical and deserve access to the types of informal and formal experiences that will maximise their own, individual musical potential" (2016, p. 443). That sounds, to me, like good advice.

FURTHER READING

In writing this article I have relied heavily on the second edition of *The Oxford Handbook of Music Psychology* (2016) edited by Susan Hallam, Ian Cross and Michael Thaut, and in particular on two chapters: "Musical potential" by Gary McPherson and Susan Hallam (pp. 433-448) and "Practising" by Harold Jørgensen and Susan Hallam (pp. 449-462). The details of other texts mentioned in this article are as follows:

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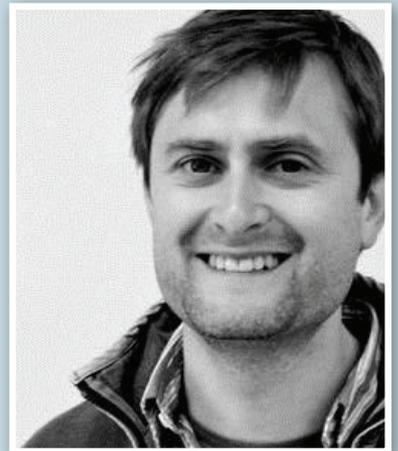
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Dr Robert Legg is senior lecturer at Victoria University of Wellington, New Zealand, where music education is the focus of his teaching and research. Born in the United Kingdom, Robert studied at Bristol, Oxford and Durham universities as well as at McGill University in Montréal. His career has included teaching in the primary, secondary and tertiary sectors. His academic publications exploring music education and social justice are published in *Music Education Research*, *Research in Education*, *Psychology of Music* and *The Curriculum Journal* while his journalism can be read in many professionally focused periodicals. He plays the cello, the piano and is experienced as a choral conductor. Robert was elected a MENZA board member in September 2014.



WHAT IS ORFF SCHULWERK ?

What has become known in New Zealand as the Orff approach was developed in the early decades of the 20th century in Germany and Austria by composer Carl Orff and his associate, Gunild Keetman. It has now been disseminated across the world. Children learn through singing, moving and playing using musical material drawn from the imaginative and cultural world of the child.

Key principles are:

- **Inclusive and collaborative experiences for all children** with opportunities for everyone to feel successful, whatever their skill level, in their contribution to a collective music making experience.
- **Unity of language, movement and music**, with activities beginning with familiar speech patterns and movements which come naturally to children and often involving elemental features such as pentatonic scales and repetitive accompaniments (though not always) to enable successful music-making.
- **Adaptation of content to local contexts** taking into account geographical, social and cultural factors.

With regard to music education, the term Orff is often aligned with tuned percussion instruments (xylophones, metallophones and glockenspiels) which are so appropriate for children. These along with found sounds, untuned percussion and recorders are often used alongside other instruments appropriate to the local context.

ONZA (Orff New Zealand Aotearoa) was established in 2004 and offers opportunities for study in music education in one-off workshops and in 'levels courses' run during school

holidays, which may be undertaken as part of postgraduate level papers through Waikato University. These papers include participation in the practical 6 day 'levels courses'. See <http://orffnz.org/workshops-events-list/levels/levels-courses-information>

So what opportunities are coming up?

(See www.orffnz.org)

- Marimba hire. Hire an instrument for 2017. Applications close on November 11, 2016.
 - Apply for a grant to buy musical instruments. Applications close in March.
 - One Day workshop on January 14, 2017. Entitled 'From Turquoise to Greenstone', this is for teachers of 5-12 year olds and is presented by Mary Helen Solomon from Florida.
- For more information, see the website or email hayley@xanadu.co.nz
- Levels 1 and 2 at Waikato University April 18 – 23, 2017. Contact Millie Locke milliel@vodafone.co.nz; Level 1 in Wellington over three weekends during 2017. Contact Priya Gain orffwellington@gmail.com



Shirley Harvey is President of ONZA. She is currently involved in variety of music education activities from teaching privately, and directing a Threshold Choir to organising NZCF's The Big Sing in Auckland.



THE LONGEVITY AND SUCCESS OF A SCHOOL'S MUSICAL TAONGA: Fryer Cup, Central Hawkes Bay College, Waipukurau

- Mary Horner

In 1956, student Margaret Fryer participated in regular singing sessions around the piano at Waipukurau District High School where she attended. When she left the school, she envisaged an inter-house singing competition and presented a cup to be awarded to the winning house. This was the beginning of **Fryer Cup**, now an annual community event of Central Hawkes Bay which continues to this day. It is a treasured memory of thousands of past and present students of Central Hawkes Bay College and continues to run, despite the plethora of other activities typical of New Zealand secondary schools in this early part of the twenty-first century.

The event of **Fryer Cup** developed into more than 'just' an inter-house singing competition. Additional competitions were soon added such as ensemble, solo and duet categories for various instruments including vocals. These run throughout the days leading up to the main evening event. Awards are presented for each but the coveted one is the Jenny Ellison Trophy, first awarded in 1970. This is awarded to the house which has collected the greatest numbers of points over all of the competitions, including that of the Fryer Cup award. Over the years, responsive music teachers have likely added to the variety of performance and competition, depending on current student interest and practice.

Fryer Cup was my most favourite school day of the year. I loved the other house competitions (especially swimming sports in the hot Central Hawkes Bay sun) but **Fryer Cup** and its variety of musical events was really my thing. It was an opportunity for those of us who were lucky enough to have private music lessons to share what we were doing. In the eighties, preparation involved finding music, rehearsing,



more vigorous practice than usual and working with students who were not normally involved musically. Securing access to preferred and popular scores was difficult and so music selection was limited to what could be found (without Google!), transcribed or played by ear: Whether I sang, accompanied, conducted or played various instruments, I loved it all.

Since this article is intended for music educators, it is essential that the continuous work of the music teachers involved in this music competition be commended. Jenny Ellison was the first teacher. She noted Margaret Fryer's talent, encouraged it and responded willingly to the interest it engendered. Since then, numerous music teachers, both classroom and instrumental, have persevered and worked hard to keep

the **Fryer Cup** event and tradition alive. Current music teacher, Nicola Harrison, fills any gap as piano accompanist for all houses, groups and individuals who require her. She plans the programmes, sets up the venues for rehearsal and performance, finds the music, decides the theme (a new dimension of **Fryer Cup** since the eighties), manages the sound technology requirements expected these days, teaches many of the students (some classroom, some itinerant, many neither!) despite the continuation of other school programmes alongside. **Fryer Cup** is certainly an onerous event for any music teacher on top of typical expectations but one which encourages participation and excellence in Music.

This year, I returned to Waipukurau and attended the sixtieth **Fryer Cup** event. The



faces of student delight were evident before the start through the classroom windows where house leaders and conductors were checking presentation. I could sense the sweaty palms, the positive excitement and the anticipation of what was to follow. I noted a few differences from the eighties throughout the night; an absence of daphne buttonholes, participation by a more diverse student body, more choreography and less noise (when it came to time for judging, we used to all stand on the forms as a whole student body and sing "Bohemian Rhapsody" from start to finish – not so pleasant for the crowd but a great way to unify student energy!!).

What was still evident, however, was the support for each and every performer from everyone present, the high level of performance by soloists, duet and ensemble players (who were winners of the smaller competitions run earlier), the vital support

of 'just-enough' staff, the dedication of the music teacher (Nicola Harrison) and her small team of helpers, attendance of past school staff and proud families of current students, the competitiveness between the houses, the impressive level of achievement for each and every house choir (usually at least 3 part singing of two songs; one set and one chosen), the demonstration of numerous key competencies and achievement objectives from our modern NZ curriculum – too many to find, name and number here. What was unmistakable was an amazing learning opportunity for all students, centred in music. With continued teacher and school responsiveness to students and the community, may *Fryer Cup* continue to be the beacon for music education in Aotearoa that it is; a recognised taonga of the school itself, and a precious memory of learning for future students of Central Hawkes Bay College.



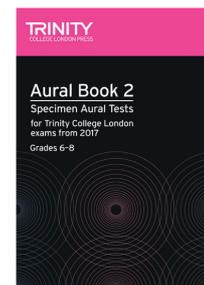
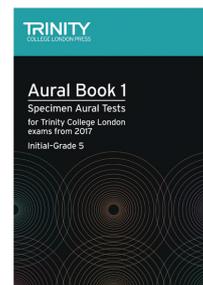
Mary Horner:
Proud student of Central Hawkes Bay College, 1980-84.
Current Head of Arts Faculty, St Bernard's College.

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THE CONSTRUCTION PHASE: Building Sound

Foundations - January 17th - 21st, College House

- Katherine Jones

CONFERENCE 2017



The Christchurch Branch of IRMTNZ would like to welcome you to join us for the 2017 National Conference.

The events of five years ago and the subsequent steps to recovery have inspired the theme of this conference. We have looked at the progress made in our city and related aspects of the rebuild to the development of a musician.

PROGRAMME

Our programme will focus on the needs of each developmental stage, from pre-school to advanced students. Our own needs as teachers are not forgotten – we have sessions on food preparation, the Feldenkrais Method and a fun session on African Drumming.

ENTERTAINMENT

The entertainment is varied with something for everyone and includes classical recitals, a celtic band and a cabaret evening.

VENUES

All of the venues being used for conference are either new or have undergone major rebuilding work as a result of the earthquakes, and you will be able to appreciate the contemporary architecture which is becoming a feature of our city, while you enjoy the special musical events we have planned for conference.

You will experience the ambience of the Transitional Cathedral where Robin Wilson will present his violin recital - 'Rediscovering Brahms'. We will spend our offsite day at the new music centre The Piano, where you will be able to enjoy the stunning architecture and acoustics. This is where Read Gainsford will give his piano recital. Home base will be the completely refurbished College House – one of the main boarding houses for the University of Canterbury, and known for hospitality and comfort, as well as for their beautiful gardens for those who enjoy a daily stroll.



DOWNTIME

We have arranged for you to take a bus tour around the city where you will see the immense scale of the rebuild, and have also scheduled a period of free time during our offsite day in the central city. We don't think it will be difficult for you to fill in a few hours with options such as a visit to the Botanic Gardens, the Arts Centre or the recently reopened Art Gallery, cafes, shopping of course, or simply enjoying the sunshine while watching performers in the International Buskers Festival – always a summer highlight for Christchurch.



PRESENTERS

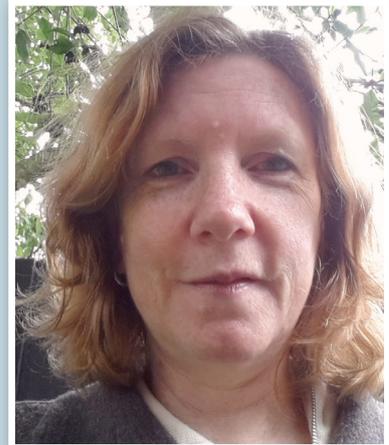
We have invited two international musicians to present at conference, plus a number of excellent local musicians and teachers who are each experts in their work with young people at various stages of musical development.

International Guests: Read Gainsford and Robin Wilson

Read Gainsford is Professor of Piano at Florida State University. Read has performed widely in the USA, Europe, Australia, New Zealand and South Africa as solo recitalist, concerto soloist and chamber musician. He has made successful solo debuts at the Wigmore Hall and Carnegie Hall's Weill Recital Hall, and has performed in many other major venues around the world. He has recorded for the Amoris label, BBC Radio Three, Radio New Zealand's Concert Programme, and has broadcast on national television in New Zealand, the UK and Yugoslavia. He was formerly on the faculty of Ithaca College, where he received the college-wide Excellence in Teaching Award in 2004, and joined the piano faculty at Florida State University in 2005.



Dr Robin Wilson is Head of Violin and Young ANAM at the Australian National Academy of Music in Melbourne. His students have won the major regional and national competitions in Australia numerous times, are prize winners of major international competitions, and hold positions in orchestras and leading institutions around the world. An active performer, he regularly tours nationally and internationally as a member of Ironwood Ensemble and the Australian Octet. He has released many solo and chamber recordings. His research into the historically informed performance of Brahms's music was awarded the prestigious 2014 Geiringer Prize from the American Brahms Society.



Katherine Jones has a private piano teaching practice with students from beginners to diplomas, has worked as piano tutor in a number of schools, and has been involved in music programmes at Windsor Primary and Chisnallwood Intermediate.

She has been on the IRMT Christchurch Branch committee for eighteen years, including eight years as chairperson and is now on the National Council of IRMTNZ.

MENZA BOARD WELCOMES ANDREW STOPPS

The MENZA AGM was held in Auckland on September 18th. Two board members stepped down: Mary Horner, Wellington, and Sally Bodkin-Allen, Invercargill. We would like to welcome our new board member Andrew Stopps, Wellington.

Andrew Stopps is Head of Music at St Patrick's College Silverstream. Since moving to Wellington from Sydney in 2009 to take up a job at Scots College, he has been active in music education and the music scene around New Zealand. He has been President of the NZ Concert Band Association and is currently still on the board and is also a board member of the Asia Pacific Band and Orchestra Directors Association. He is also the founder of the Wellington Band and Orchestra Festival.

His areas of advocacy (and passion) are: instrumental (and ensemble) music and supporting instrumental music teachers and music teacher education; helping to developing a robust tertiary music education programme; and supporting new teacher graduates in music, particularly in secondary music.

He is always happy to chat and support any music educators in any way he can with resources, visits, chats or a friendly ear (or email box). Please feel free to contact any time.

He doesn't cook at all and he lives with his husband, 2 cats and a dog in a cottage next to a forest on the outskirts of Wellington.



APPLICATION OF DALCROZE IDEAS IN EARLY CHILDHOOD SETTINGS

- Helen Pritchard

Music and movement are a particularly important combination used widely in Early Childhood Education that encourages young minds to express emotions, thoughts and actions. Our ECE Level Four certificate students were fortunate to have available to them the expertise of a guest presenter Marie Willis, a Dalcroze teacher of beginners (i.e. children or adult amateurs) in Dalcroze Eurhythmics in Auckland.

Dalcroze Eurhythmics is a process of awakening, developing and refining innate musicality through rhythmic music, ear training and improvisation. It is a unique approach to music learning developed by Swiss composer and educator Émile Jaques-Dalcroze.

The students loved this practical, active and most valuable session. They could see and experience how useful this approach will be for them as ECE teachers, building their confidence in sharing music to enrich the lives of the young children they will work with.

Helen Pritchard began her career as a kindergarten teacher in Wellington and has taught in kindergartens, early childhood centres and schools in New Zealand and Australia. For the past ten years Helen has been a lecturer teaching early childhood education students on degree and certificate programmes. She is currently completing her doctorate "The Nature of Experience in the Arts in Early Childhood Education" which looks at the transformative significance of dance, drama, music and visual arts in early childhood settings.



Sharing songs from our childhood



Caterpillar circle



Butterflies

ALL EARS

Music Arts is pleased to announce ALL EARS.

To be launched for the first time in New Zealand in January 2017, ALL EARS is a new, innovative, short programme open to jazz musicians of all ages and abilities.

Since the earliest days of jazz, jazz musicians have learned to play by imitating other musicians. ALL EARS takes this concept into an educational environment and provides participants with the opportunity to learn how to improve their jazz playing while being supervised by experience jazz musicians and veteran teachers.

ALL EARS is a fun hands-on way to learn about jazz and improvised music. Learning to play music by ear was the traditional method utilised by many of the jazz greats. In our programmes, the faculty teach students how to develop their listening skills and provide step-by-step guidance through the process, helping them to gain results in a shorter amount of time.

The workshops allow students to develop skills in ear training, phrasing, style development, ensemble playing skills, and improvising. Other benefits include development of leadership, confidence, teamwork/collaboration, critical thinking and problem solving.

This immersive, unique workshop promises to be of benefit to both experienced and beginning jazz musicians, taking a unique approach to developing jazz language in an immersive, supportive environment.

To launch ALL EARS, Ara Music Arts is collaborating with esteemed US jazz educator Dr Arthur Falbush. Previously the trumpet teacher at CPIT Jazz School, and now teaching in New York, Art will be collaborating with a variety of local community music groups who have expressed a keen interest in supporting the running of this programme.

Planned for the last week of January (23-27th culminating with a concert on the 27th), ALL EARS is scheduled to be of maximum benefit to a wide range of participants. Especially welcome are students, who will be enjoying their summer break, and who are keen to learn some new skills, or refine existing ones before resuming studies for the year.

ALL EARS improvised music programme was designed by veteran US educators Dr Arthur Falbush and Keith Pray. With 14 years of collaborating on many educational programmes and with over 50 years of combined teaching experience, ALL EARS is an evolution of the original method of learning jazz by ear. The programme has received critical acclaim, and been written up in Downbeat Magazine.

www.facebook.com/groups/AllEarsatAra

<http://www.allearsjazz.com>



ALLEARS

JAZZ AND IMPROVISED MUSIC WORKSHOPS

23-27

JANUARY

**NEW INNOVATIVE SHORT
PROGRAMME OPEN TO JAZZ
MUSICIANS OF ALL AGES
AND ABILITIES**

**To find out more & register
visit ara.ac.nz/music**

Registration close on 19 December

f facebook.com/groups/AllearsatAra

MUSIC AT UNITEC

Founded in 1994, Unitec's Performing and Screen Arts department is New Zealand's largest and only fully integrated performing arts school, residing within Unitec's Creative Industries Practice Pathway at its Mt Albert campus in Auckland.

The Creative Industries at Unitec, which combines Performing and Screen Arts with Design and Contemporary Arts, are all about pushing boundaries and challenging conventional thinking. We're committed to developing our students to contribute to the growing creative industries as independent artists.

We specialise in providing 'real world' learning for students across a range of programmes in Acting, Dance, Screen Arts, Music and Production Design and Management (Theatre Technology, Costume Design, Art Department). The teaching in Performing and Screen Arts at Unitec is distinctly hands-on, with a focus on practical, applied learning. We believe strongly in fostering collaboration between students and across disciplines wherever possible, such as in short film projects where screen students, actors and composers come together to collaborate.

"We celebrate collaboration as the foundation for innovation," says Head of Practice Pathway for Creative Industries, Dr Vanessa Byrnes. "We develop Creatives who understand their craft through applied learning practice and combine individual discipline with collaborative team work. We advocate high-quality arts practice and creation and we understand that arts and the Creative Industries change lives for the better."

The music programme at Unitec is led by composer and Academic Leader Samuel Holloway, with the support of a diverse team of lecturers and guests. The core lecturing team – which includes Robin Toan (clarinetist and composer), Age Pryor (*Fly My Pretties* and the *Wellington International Ukelele Orchestra*) and Chris O'Connor (*The Phoenix Foundation*) – is comprised of a young and diverse group of active and award-winning practitioners who together have a wide range of music-making experience in the New Zealand music industry.

Unitec's music programmes are unique in having a philosophy of stylistic inclusiveness. We accept students with both formal and

informal music backgrounds, and with performance interests ranging from the electric guitar to bagpipes.

We aim to prepare students to be flexible practitioners with skills across performance, composition, music technologies, histories and theories. We believe that our students need to have a broad range of understandings and skills to be successful in a music industry that is constantly evolving. The programmes have a distinct focus on the here and now, with courses such as *Maori and Pacific Sounds*, and *Music in the Age of Sampling*.

There are two music programmes currently on offer at Unitec: the Certificate in Music (Introductory), and the Diploma in Contemporary Music.



The Certificate in Music (Introductory) is a single-semester level 3 qualification suited to recent school leavers, parents returning to study or the work force, and those who have an interest in music but who as yet may lack academic skills or experience to qualify for entry into a diploma course. Our students come from a wide range of musical and cultural backgrounds, and we work hard to understand the differences in backgrounds, learning styles, and intentions of our students. Students who complete the Certificate in Music (Introductory) have the academic skills to succeed in further study in music or any other subject.

The Diploma in Contemporary Music is a two-year programme at level 5 for musically able and active students. It is designed to prepare students for enhanced participation in the music scene and music-related scenes in New Zealand and beyond. It is also intended to enhance our students' potential to move into higher-level study in specialist music fields, music education, or training in related creative and performance disciplines.

For more information:

Go to www.unitec.ac.nz/music
Or call 0800 10 95 10

Follow us on Facebook: www.facebook.com/unitecmusic



With technology in the classroom becoming more and more common and a large number of New Zealand schools incorporating bring your own device, we as teachers are often looking for new ways to incorporate technology to enhance learning.

I first became interested in E-learning myself while studying Music and Commerce at Otago University.

I then went on to write my Master's thesis on the applications of E-Learning.

It is a fascinating and fast changing industry. Some of the key findings of my studies in music and technology included:

Technology can make learning more fun - Studies have shown that gamification can help the retention of rote learning. Technology can also add a social side to learning and help students that are isolated geographically (a big issue in New Zealand and Australia) feel like they belong to a learning community.

Technology prepares students for the future - The rate of technology change is accelerating and the speed in which new techniques for learning are being created mean that today's students have to be very tech savvy and flexible. The more familiar a student is with technology the better prepared for further study and future work they will be.

Technology helps students learn at their own pace - Students learn at different paces; some respond very well to a textbook explanation while others are kinaesthetic learners. It can be very difficult to meet the needs of students who need a more solid foundation with extra practice, as well as others that would relish extension simultaneously.

Musical literacy and programming - Learning an instrument can aid in the learning of other subjects such as languages and maths. As a self-taught computer programmer I am of the view that if you can learn to read music you can learn to program. The analytical thinking mixed with creativity show that music is a great subject in which to grasp the concepts of programming. Steve Jobs the founder of Apple once said that "the dozen best computer scientists I know are all musicians".

Several years after my studies at Otago I set up an E-learning company called Music Ecademy which is a web application created to teach the concepts of music in a fun and engaging way through a variety of lessons, quizzes and games.

I originally thought of the idea for Music Ecademy when teaching piano in a studio in Dunedin. I struggled to engage my students in the theory side of music, and it became hard to find the time to teach it on top of practical lessons. I thought it would be great to digitise all theory workbooks and have my students learn it on whatever device they had or at home on their computer, and for me as a teacher to have it mark itself(!) and to be able to see where they had struggled and what they knew.

The aim of Music Ecademy was to provide an innovative way for students to learn theory that was both educational and engaging. The program follows the curriculum of major examination boards to make sure that it covers everything students need to know to pass their exams. The lessons are matched with quizzes so that students can practice what they have learnt and be given immediate feedback.



The program incorporates leaderboards, levels and badges which help to keep students engaged and motivated while learning theory.

Teachers accounts allow teachers to track their students' progress to see where they are excelling and where they may need extra help. Quizzes are self-marked saving teachers hours of time. The program gives easy classroom management allowing teachers to view their students by class and see their full class grade reports as well as reports for individual students.

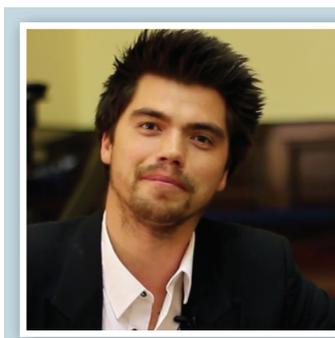
We hope to make teaching and learning theory as easy and fun as possible and give students the best chance at passing their exams and excelling in music. Having the theory side taken care of also frees up time to focus on the practical side of music.

Earlier this year Music Ecademy was chosen as one of only 8 teams (out of over 100 applicants) to participate in a business acceleration programme called Lightning Lab in Wellington. It was great to be a part of this program which helps Kiwi businesses like ours grow and develop.

While I originally envisioned using Music Ecademy for my own students in my piano teaching I went on to find that music teachers all over New Zealand, Australia, and indeed the world find Music Ecademy useful. Earlier in the year I and my co-founder attended the ISME conference in Glasgow where we met with music educators from around the world (and some of you from New Zealand!). The positive feedback we have received since then from a variety of users in many countries show that Music Ecademy is a world class product, and one that is proud to be based in New Zealand.

If anyone is interested in learning more about Music Ecademy or wants to contact me about the article, I would love to hear from you.

My email address is jaroslav@musicacademy.com and website address is www.musicacademy.com



Jaroslav Novak is the Director and co-founder of Music Ecademy, a web application developed and based in Wellington. Jaroslav is a concert pianist with 10 years' experience teaching music. He holds degrees in music and commerce from the University of Otago.

NEW ZEALANDERS AT ISME

ISME is the International Society of Music Education, which covers research, Professional Learning and Development (PLD), advocacy, development projects and Special Interest Groups. MENZA (Music Education New Zealand Aotearoa) is the NZ National affiliate group, so at each ISME conference we have a NZ MENZA representative. As part of ISME we also have national meetings, which are always a highlight and great opportunity to meet other music educators from around NZ.

The conference had a wealth of presentations and events, with over 1400 teachers, performers and researchers attending. In just 5 days we had to choose from 750 workshops and presentations, 57 concerts and 332 Poster presentations, as well as enjoy the excellent plenary sessions and all the trade tables, including one from NZ for Music Academy.

The conference strands were:

- El Sistema
- Education of the Professional Musician (CEPROM)
- Instrumental and Vocal Pedagogy
- Music in Special Education: Music Therapy, Music Medicine
- Research Commission
- Music in the Schools and Teacher Education Commission (MISTEC)
- Community Music Activity (CMA)
- Policy: Culture, Education and Media
- Music Technology
- Practice and Research in Integrated Music Education
- Spirituality and Music Education
- Applied Pedagogies (previously Active Music Making)
- Assessment, Measurement, and Evaluation
- Early Childhood Music Education (ECME)
- Musicians' Health and Wellness
- Jazz

ISME REFLECTIONS - Judith Bell

I attended a range of talks and events on topics of interest and relevance to my teaching including sessions on jazz, cultural inclusiveness, and music technology.

Highlights for me included the opening concert, which included a girls choir, opera, and the Drake Music Scotland Digital Orchestra for people with disabilities, and finished with the Royal Conservatoire of Scotland Braw Brass with fantastic, lively and authentic collaboration with the RCS Traditional Celtic musicians. Another highlight was the range of jazz workshops and concerts available, which covered everything from beginning improvising ideas to primary classroom jazz education, and the Jazz night, which included Grammy award winning Laurence Juber; the Tommy Smith Youth Jazz Orchestra and the very vibrant Caleb Chapman's Crescent Super Band. We were treated to outstanding performances and talks by our keynotes Dame Evelyn Glennie, Joan Armatrading (MBE) and Randy Weston, which I still can't believe I was so lucky to see as part of the conference. One of my New Zealand highlights was seeing Linda Webb's presentation of research on "Advocating for Music in New Zealand teacher education and delivered curriculum in primary schools". It was inspiring to see such a well thought out and passionate level of research in this area of mismatch between what the New Zealand music curriculum offers and how teachers are equipped for this in their teacher training, as described in her paper "A mismatch between Policy, Philosophy and Practice". A "popular music" session I attended on Cultural Inclusiveness by using hip hop style composition showed me I may be able to write raps after all, and that NZ is really well on track with our Tangata Whenuatanga teaching criteria.

A particularly interesting link is <https://www.musedlab.org/freshannotator> which is a creative and collaborative rap annotator. Adam Patrick Bell's presentation "From Tin Pan Alley to Taylor Swift: Remixing popular music" started by looking at the old piano rolls which the piano players (or pianolas) used and it is always helpful to see how other teachers are using technology in their music classes and discovering new teacher blogs to read. I was lucky to be able to present a workshop on games and technologies that we use in our school theory club and for our choir.

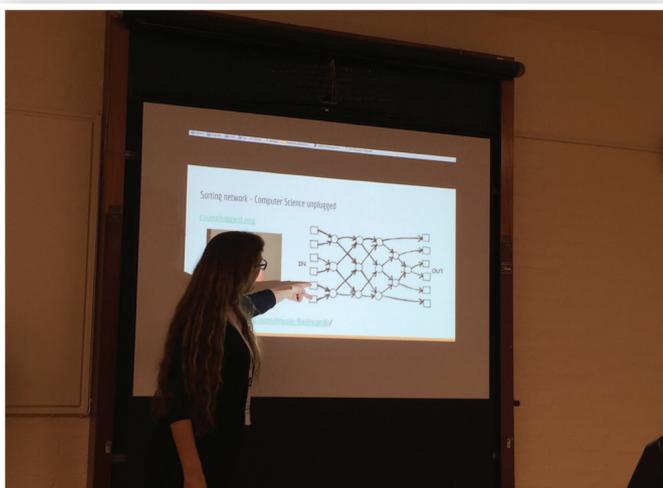
It was an inspiring way to spend a week, made especially fun by travelling with fellow music teachers, Christy Yau and Julie Wylie.

ISME REFLECTIONS - Millie Locke

The highlights of my attendance at the ISME 2016 conference were my close-up encounters with sessions focused on Scottish musical practice, traditional and contemporary. Firstly, Evelyn Glennie's plenary demonstrated not just her supreme skill as a percussionist but also her sensitivity as a person who is able to draw forth music and artistry from others. You had to be there!

Dr Fred Freeman delivered a trio of lectures on the songs of Robert Burns, Robert Tannahill and Hamish Henderson respectively. His enthusiasm for his subject and his vast knowledge of literature, music and Scottish social and political history introduced me to new and interesting repertoire. As well, the lectures provided interesting insights into the context of these songs and the influence these three Scottish artists have had on contemporary folk music.

Caroline McCluskey, a young community musician and educator inspired in part by the Orff approach, offered an engaging workshop based on a simple rhyme and song in the



Scots dialect. Skilfully integrating language, song, instrumental playing and movement, Caroline guided her participants through a range of activities which embedded the song and rhyme in our memories, thus giving us a little taonga to take home to share with our students.

Finally, the late night ceilidh at the National Piping Centre provided a fun opportunity to trip the light fantastic with the help of a wee dram! Wonderful Scotland, the place so many of us New Zealanders are linked to though ancestral bonds!!

ISME REFLECTIONS - Julie Wylie

There were many highlights for me at the ISME 2016 conference: wonderful concerts, Evelyn Glennie's plenary session which was so moving and relevant to everyone, meeting music specialists from all over the world, attending wonderful workshops and music research presentations.

For me the ECE Symposia: Communicative Musicality in Childhood: Co-constructions of Meaning in Families and Peer Groups conducted by Lori Custodero from Teachers College, Columbia University with a summary by Colwyn Trevarthen was superb. This flowed from what Evelyn Glennie asked. How do we listen? How do we teach children to listen? And I would add, and how do we learn to listen to the child? This session was about children's singing. Why do children sing? When do they begin to sing and what happens when we don't respond to the earliest singing of the infant. We respond to the infant's first words, but what about their earliest singing as communication? We watched video footage of an infant's crib songs. We listened to a two year old child singing as a means of self-regulation. We heard a 12 month old singing some words and inflections to a very recognisable version of "Happy Birthday". We heard children singing to accompany their own play.

Colwyn Trevarthen gave a summary saying the very young child is constantly anticipating, taking turns, delighting in shared musical experiences. He noted that from very early the child and parent are engaged in communicative musicality with the infant understanding the comedy of musical interaction. The comedy is showing off in intrinsic ways. There is healthy enjoyment, connection and shared joke irony. There is a natural teasing quality with the infant delighting in being a proud performer. We have to think of the feeling of sound. Rhythm comes from within. Music is the sound of movement of our bodies in rhythmic ways. From the very first interaction



BACK ROW: Jaroslav Novak (Wellington - Music Ecademy), David Lines (University of Auckland), Judith Bell (Chisnallwood Intermediate/MENZA), Stephen Ralph Matthews (University of Auckland), Linda Webb (University of Canterbury, Ph. D. music education research), Stuart Wise (University of Canterbury)
FRONT ROW: Jill Chen (Auckland graduate, currently staff at School of the Arts Singapore) Denise Dore (Dunedin piano teacher), Christy Yau (Christchurch piano teacher - Dorayme Music Tuition Studio/ IRMT), Julie Wylie (Christchurch Champion Centre), Robyn Trinick (University of Auckland) Lluïsa Pardàs (University of Otago), Millie Locke (University of Waikato)
New Zealanders at ISME 2016 ABSENT from this photo: Terry Locke, Stephanie Lees

after birth, the baby is a natural play partner. The top half of the baby is involved, the bottom half of the baby's body is waiting to get strong. The whole body is anticipating with a strong sense of intentionality. This communicative musicality lays the foundation of being able to connect musically, to play to an audience and to develop strong emotional bonds through music interactions. This was such a highlight.

ISME REFLECTIONS - Linda Webb

The week prior to gathering in Glasgow, I had attended the ISME MISTEC commission held in Dublin. With less than 50 attendees this was a much more intimate and specific forum particularly valuable for the early stage I was at with my PhD proposal. This also provided a perfect opportunity to have ongoing dialogue and debates with others working in very similar areas of practice and research. I particularly loved the fact that all attendees' papers (which included three discussion questions at the end) were posted online prior to the beginning of the event. The expectation was that everyone attending had read these in advance of being presented. This allowed the discussion and feedback that followed to be very specific and useful for each presenter. A social highlight of the week included a night tour of the 'hot' music spaces in Dublin's fair city with a singing bus driver!

So I arrived in Scotland already well into the conference groove and very focused on pursuing the sessions that would continue to add to what I had already gained in the Dublin context. I was immediately struck by the overwhelming number of choices that one had for every session slot with so much on offer and what seemed to be too little time to take it all in!

Of particular relevance to my current research proposal, was the work of Alfredo Bautisa. His paper, *Student centred pedagogies in primary school education: a case study*, was focused on enacting constructivist principles of teaching and learning to support students as active learners who construct knowledge



ISME REFLECTIONS (cont)

for themselves. His research findings confirmed that this approach increased engagement and evidence of improved learning outcomes. He spoke of the implications for teacher professional learning and development (PLD); peer review and feedback, thinking creatively; the co-construction of knowledge and respect for students' perspectives including their prior experiences.

Alfredo is employed by the government as a full time music education researcher in Singapore, and his second paper centred on examining video based peer observation for the purposes of music teacher PLD. This model was considered accessible and convenient, and responsive to individual teacher motivations, preferences and needs. Findings revealed that this process was highly valued, that observing video footage and modelling by others was more powerful than reading written feedback, observations prompted self-reflection, allowed understandings of the 'know how' of their teaching and enhanced their understandings of their students, built up their confidence and inspired different ways of doing things and initiated new teaching ideas.

With my interest in *Music education advocacy: connecting research, policy & practice to support*

the profession, I found this advocacy forum very informative. Presentations by Gary McPherson (Australia), Susan O'Neill (Canada) and Mary Luerhsen of NAAM (USA) referred to music education advocacy needing to be explicit and integral to what we do as part of our lifelong journey; that we make it known why music matters to us, and infuse advocacy into the very fabric of our music education practice.

Over the week, examples of advocacy efforts included several presentations that focused on the contentious debates taking place in relation to the recently created Music Hubs in England. It was noted that government spending for music education had significantly decreased, and that eligibility for access to this new Hub model was based on socio-economic factors which precluded involvement for the large majority of children in schools. Ironically, when eligible schools were offered partnerships with hubs, with the low status of music in schools, uptake was low as music education opportunities were not seen as a priority!



REGIONAL REPORTS

SOUTHLAND MUSIC EDUCATION (SME) – Sally Bodkin-Allen

SME continues to grow in membership and activity. In May 2015 we held a PD day for early childhood teachers and Primary Teachers and enjoyed singing the Hook, Line and Singalong Song together as well as attending workshops on things such as conducting, singing games for primary children, and waiata in early childhood. Nine Southlanders attended the national conference in Auckland in October 2015 and came back buzzing with ideas from Katie's workshops, singing James' songs and plotting to bring Susan down to Invercargill to start Outreach Singing. The musical landscape in Invercargill continues to have lots of wonderful community music making with events such as Polyfest and the primary school Sing Out massed singing nights getting record involvement.

MUSIC EDUCATION OTAGO MEO – Ali Caldwell

Kia ora koutou. I am pleased to present the report from Music Education Otago for 2016.

Our membership currently sits at 50 schools and individuals, and our committee numbers 9.

To summarise the highlights of the past year:

The Ukulele Kids' Jam, now is in its seventh year; and again attracted over 1000 children from 45 schools. Ruth Buchanan and Alison Caldwell presented the two morning events, accompanied by the Activate Music Academy, with guest appearances from the Otago Volts, The Hits Radio Station and Koffie Fugah – our local African Master Drummer.

We were delighted to host Celia Stewart in July, and her excellent Music Matters in Early Childhood workshop was very well attended by kindergarten, preschool and junior primary teachers.

We are very excited to be hosting Katie Wardrobe in October 2016 as she brings

her South Island Music Technology tour to Dunedin. We are enormously grateful to MENZA for organising this event. Participant numbers are disappointing however; despite heavy promotion of the three workshops.

The MEO instrument loan scheme continues to provide much needed resources to schools – we currently loan tuned percussion, ukuleles and African drums on a termly basis and have recently purchased a second set of smaller djembe to enhance our sets.

Thanks to Ruth Buchanan for chairing our committee this year; and to Annette Preston for carrying out her role as Treasurer. We would also like to acknowledge the great support of Tim Carson. He has done much to promote newly strengthened ties between MEO and MENZA. Thanks also to Georgie Watts for representing Otago on the MENZA board.

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Driven by
Curriculum.

Integrating Technology

Moving from Enhancement to Transformation

Dr. Ruben R. Puentedura

Substitution

Technology acts as a direct tool substitute, with no functional change.

Augmentation

Technology acts as a direct tool substitute, with functional improvement.

Modification

Technology allows for a significant task redesign.

Redefinition

Technology allows for the creation of new tasks, previously inconceivable



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Dear Educator,

Welcome to the very first New Zealand issue of ACCENT.

ACCENT was first published back in 1991 when Music EDnet only operated in South Australia. It has always been aimed at keeping music educators informed about relevant technology ... not just new products, but also articles that support the effective integration of technology as well as providing a vehicle to share ideas and stories from the classroom. Over the years it has also proven to be a useful resource for music educators in gaining support for their programs and tapping in to the collective knowledge of the EDnet Team and our considerable network of other educators and industry supporters.

Looking back over the last 25 years of ACCENT is quite amazing. In the very first issue we talked about the Atari 1040ST computer ... the first computer to have MIDI built-in ... and the incredible power offered by C-Lab Notator, running off a single floppy disk! There were also articles in the first few years covering the development of General MIDI and the Standard MIDI File, the first dedicated Scoring software and later the advent of digital audio recording ... things that literally changed the way we could now make and learn about music. No longer was music limited to "real-time" performance. We now had tools that enabled musicians to create and produce music over time ... just like visual artists.

A lot has happened over the years and technology is now part of virtually everything we do ... yet the challenge of using it effectively, making the best decisions about what, why and how is a constant. Technology, like curricula and pedagogy is ever evolving.

Leadership, Planning, Professional Learning and Money

Working closely with schools, music educators and ICT staff and curricula bodies for more than 25 years has given us enormous insight into the real-world is-

ues, challenges and opportunities that confront music education. We continue to be inspired by outstanding practitioners and do our best to share their enthusiastic optimism with others. Good, strong leadership is by far the most important ingredient for building a successful music program. Next ... and in this order ... are Planning, Professional Learning and Money.

From our long experience, get the first two right and the rest will follow. Money is NEVER the main issue ... it is an essential ingredient, yes, but with good leadership and a well prepared plan you will ultimately build the support and obtain the necessary resources to build a great program. Of course, good leadership implies good people skills and mastering the art of micro-politics. No-one said it was easy being a good leader, but the lead horse certainly has the best view!

But I digress ... Back to ACCENT and what you can look forward to.

Each issue of ACCENT will follow our traditional focus of being informative, alerting you to new products and technologies as well as guides and resources that help you integrate technology more effectively. We will also present tips and real-world examples from the EDnet Team ... including Katie Wardrobe at Midnight Music, Duncan Ferguson at Learning Ideas and others ... as well as contributions from our EDnet Mentors. EDnet Mentors are a special group of tech-savvy educators from across New Zealand and Australia who are doing some great things with technology in their classrooms. You can also look forward to seeing more from the Music EDnet Mentors at our annual DAYTIME conferences ... a Day of Technology in Music Education held in 6 cities across Australia and New Zealand ... as well as on our website and via Music EDnet TV.

So much more to talk about ... but time to hand you over to page 3.

Enjoy!

Keith Huxtable
Managing Director
keith@musicednet.com

Supporting schools and educators with a comprehensive range of technology products and services



Phil Pegler
Manager - New Zealand
phil@musicednet.co.nz

The very first New Zealand issue of ACCENT is a timely opportunity to introduce you to Music EDnet ... who we are, what we do and how we can make a contribution to music in education throughout New Zealand.

Established in Adelaide, South Australia in 1991, Music EDnet is a comprehensive service provider for music educators and schools in regard to music technology. Uniquely we focus on assisting schools and teachers to achieve their curriculum outcomes through planning and supplying the most appropriate technology and providing the technical support and training required. This includes keeping abreast of best practices and pedagogies and, over the years, this has also given us opportunities to influence and support curriculum planning and pre-service teacher training and gradually expand our activities into all states of Australia ... and now New Zealand.



Your School's Music Technology Portal

www.musicednet.co.nz/schools

A special feature of the Music EDnet website is the secure music technology portal that is provided for all schools we work with. This allows schools to keep track of all software licenses along with downloads (where appropriate), installation notes for IT, other notes for teachers and also planning documents. General information is available at www.musicednet.co.nz/schools for NZ schools. Access to your school portal requires a login, but registration is free at www.musicednet.co.nz/register. All music educators are automatically given free EDnet Membership on registration, however you also have the option to subscribe to the EDnet Hub (see www.musicednet.co.nz/EDnetHub).

Software, Hardware and Special Services

While supplying technology is an important part of what we do, it is strongly underpinned by the work we do with teachers out there in schools around the country. It is all about looking and learning about what is happening in the classroom, and understanding the specific needs of your music program that drives what we do.



DAYTIME conferences - a Day of Technology in Music Education.

DAYTIME began as an idea to meet the growing need for professional development focusing on the ever evolving nature of technology along with evolving pedagogies and curricula. It is now the largest conference of its kind in our region ... and you can read more in the middle pages of this ACCENT.

Music Technology Review

Planning has proven to be the most valuable step in developing and building a successful music program and even more so when it comes to integrating technology effectively. Arguably, a large percentage of the money spent on technology is not well directed and is often driven more by the annual budgeting process than a well prepared plan.

The Music EDnet Music Technology Review (MTR) turns this around and we have seen, over many years, that regardless of your school decile ranking or the many perceived obstacles and constraints that a well prepared plan works ... and this is what the MTR develops. You can read more at www.musicednet.co.nz/MTR.

As Music EDnet hits the road in New Zealand we are looking forward to working closely with music educators and making a positive difference.

Contact Music EDnet

0800 141 474
info@musicednet.co.nz



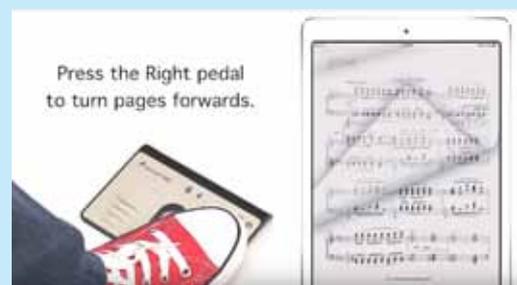
AirTurn PED

Take control of music reading, scrolling lyrics or guitar tabs, teleprompting, slide presentations, instrument effects or media control, and more. Configurations are also available for assistive technologies and common desktop document or presentation applications.

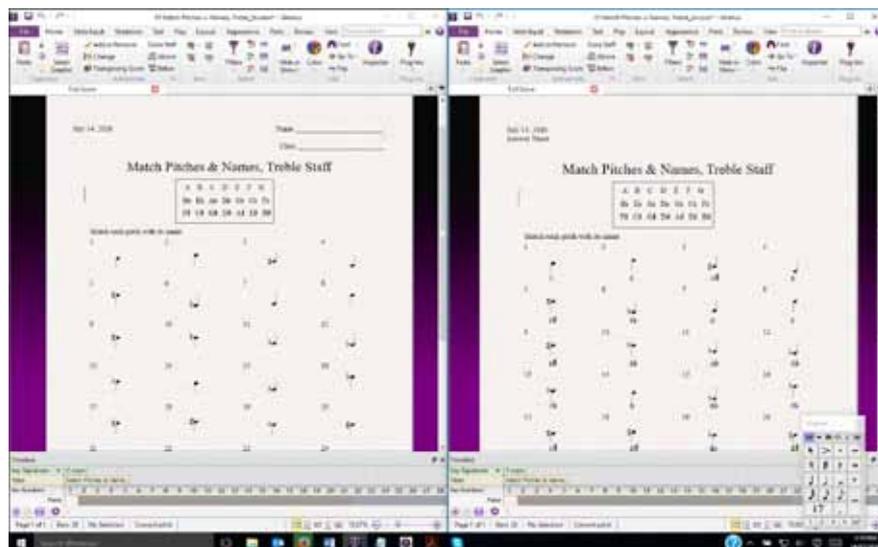
Works with iPad 3 and newer, Galaxy 4 and newer.

*EDnet Hub Members special until end of November 2016. Just \$88.84 inc GST

*Must be current Hub Members and log in to our website. Go to Members > EDnet Hub Members to see details.



The most relevant changes since version 6



Sibelius 7 brought about some very significant changes to the Sibelius interface and its underlying architecture, along with a host of new features. While the Sibelius 7 launch and subsequent releases of Sibelius 7.5 and Sibelius 8+ have provided very detailed info on everything that was new for each specific version, we felt a summary compiling this information, focusing on improvements most relevant to music educators was due.

Sibelius 7

Single Document Interface

Sibelius 7 introduced a Single Document Interface (SDI) so that each document has its own entry on the Windows taskbar. This makes it easier to find and switch between open documents and great for working on multiple scores at once, such as a student's submitted worksheet on one side of the screen and the teacher's answer sheet on the other.

Tabbed interface for score and parts

Familiar from all modern web browsers. Each window displays one or more tabs, with each tab containing a view of the full score, a dynamic part, a saved ver-

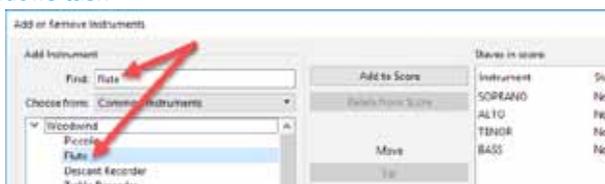
sion of the full score (or a dynamic part from a saved version of the full score, if you want to get really fancy). This means it's easier than ever to keep track of your part editing while still having easy access to the full score and all other parts.

Full Screen Mode for Mac

This has been a Windows option for some time: choose **View Tab > Window > Full Screen** (shortcut: Command-U or ctrl-U on Windows) to try it out. More on screen = more productivity!

Search fields

Now present in the Add or Remove Instruments dialog (shortcut 'i') and the top-right of the new Ribbon interface, al-



low you to find the instrument or feature you're looking for via a simple text search, which is a great time-saver.

Sibelius 7 Sounds

These really show off the new 64-bit capabilities of Sibelius 7 and later, which

allow it to access all computer RAM available, unlike the 2GB RAM restriction placed on Sibelius 6 and earlier. Its 35+GB of content includes a complete symphony orchestra, rock and pop sounds, marching brass and percussion, and a 27-stop pipe organ! Teacher's and Student's scores come to life with inspirational realism.

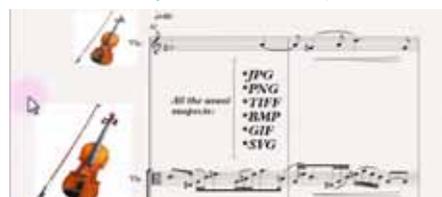
Watch an excerpt from David Dowlings webinar at <https://vimeo.com/190415640>.

MusicXML export

Sibelius now allows you to export your score to this special score-file format for sharing with other teachers/students who may be using Finale or other notation software that supports MusicXML importing.

Graphics importing/exporting

Much improved. Gone are the days of the obscure '.tiff' file format requirement, as you can now import/export PNG, JPG, BMP, GIF and even SVG graphic files. Once the graphic has been imported into your score, a powerful new graphics frame allows you to scale, crop and ro-



tate the graphic. You can also adjust its colour, brightness and opacity.

Watch an excerpt from David Dowlings webinar at <https://vimeo.com/190481494>.

Advanced typography

Options now exist that offer extensive text customisation tools for alignment and justification, line spacing, gap after paragraph, indenting, tracking, character scaling, subscript and superscript, and even text rotation, so you can personalise your scores and worksheets in more ways than ever.

Exporting PDF files

Native in Sibelius since version 7, with a



simple interface for the function found via **File Tab > Export > PDF**, where you can specify the score/parts to be exported as individual PDF files, that preserve the quality of the score properly on export.

This is essential for easy file sharing of Sibelius scores and worksheets.

Text frames

Text frames allow you to create a block of text in which Sibelius will maintain a fixed line length, and automatically wrap text onto new lines when the line length is exceeded. This was a long requested feature, as in Sibelius 6 and earlier, copying text blocks from word into Sibelius could result in a long annoying line that extended well beyond the score page!

Sibelius 7.5

Timeline Window

A new navigation tool accessed via **View > Panels > Timeline**.

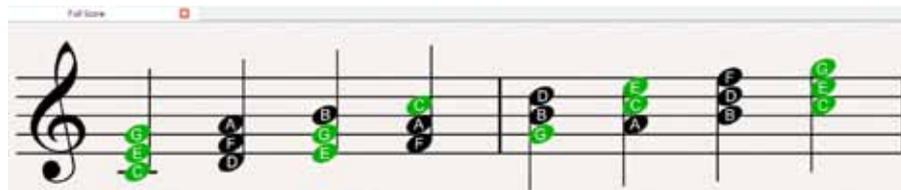
You can now easily navigate to any place in the score by simply clicking on one of the landmarks that the Timeline picks up on and displays, such as 'system text' objects (metronome markings for example), hit-points, repeat barlines and 'system lines' (1st and 2nd time endings for instance). It also displays a graphical representation of the areas in the score where notation is present vs where bars are empty.

While not an education-specific tool, it is a terrific time saver by allowing you to easily jump between parts of a score with finite accuracy during composition and rehearsal.

Rhythmic feel

For dictating swing in playback via **Play Tab > Interpretation > Performance** and for individual staff or system 'text objects' relating to swing terms in **Play Tab > Interpretation > Dictionary**, has been enhanced with new options.

These allow highly customizable swing settings rather than the locked conventional defaults of earlier versions, and the option for applying different swing styles to different staves for some very personalised playback results! This can be especially useful for jazz tutors in helping to demonstrate the differences in various swing styles and tackle the difficult issue of training students to really understand one vs another.



Export to Video

Via **File Tab > Export > Video**, allows you to export a video file of your score playing back with audio. This is of significant benefit for educators providing resource material such as minus-one backing tracks and musical concept demonstrations for students who may not have direct access to Sibelius and provides you with a file you can upload to YouTube etc and embed in web content for global sharing.

Sharing Features

These allow you to share scores, PDF, video and audio files via email, Facebook, SoundCloud and ScoreExchange.com right from within Sibelius itself via **File Tab > Share**.

While of exceptional benefit to teachers and students for easy file sharing and conversion, unfortunately, these features are largely inoperable at present due to the changing security landscape of the online hosts that Sibelius communicates with when using them, such as Google (gmail), SoundCloud and Facebook, etc. Avid is in the process of working these into a more bullet-proof format that will not be so vulnerable to changing online security expectations that can break such a feature in the software, and this will be implemented in a future update of Sibelius 8+ soon.

Sibelius 8+

Touch-screen gesture Support

For Surface Pro 3+ and similar gesture support for the Mac Track Pad on Macbooks provides more intuitive interaction with Sibelius on such devices.

Annotation

Via **Review Tab > Annotate** you can draw images directly in the score in a freehand fashion, with the mouse or the Microsoft



Surface pen. This is great for drawing attention to particular areas in a score, by circling/tagging problem notes/bars or sections, in a way that stands out from the other regular score objects, making the marks very obvious for students, and bringing the paper and digital modes of score interaction closer than ever!

Colour Notes

Select **Home Tab > Edit > Colour**. Now you can colourise the notes of chords individually, which can be very helpful for demonstrating harmonic/melodic concepts and relationships.

Custom Staff Sizes

You can now set custom staff sizes and have up to four different sizes per score,



compared to two locked 'regular' and 'small staff' options in previous versions. This can be useful for preparing an accompanist's part (such as a sonata for violin and piano) or to create large staves with big notes for beginning/younger students.

MP3 Export

finally allows one to export audio from Sibelius in space-saving MP3 format directly, via **File Tab > Export > Audio**, saving the inconvenience of secondary conversion in iTunes or another Application, so teachers and students can now share audio files of their scores without the cumbersome WAV format slowing the process down.

Regular updates for V8+ ... every 2-3 months!

Updates are now a common factor of Sibelius 8+ with new features being released every 2-3 months or so.

Keep up to date with Music EDnet visit
www.musicednet.co.nz/Sibelius

Music EDnet Creation Stations



The environment in which people work and learn is crucial in determining the outcome. Not only can the right surroundings make all the difference in

terms of getting into the best mindset, but a well-equipped space can be hugely beneficial ergonomically. Conversely, an ill-equipped environment can not only have a detrimental effect on achieving excellence, it can also contribute to unwanted OH&S issues.

There are few areas where this environmental importance is more critical than in education. Classrooms ambience can make all the difference between an atmosphere that promotes positive learning and one that leaves students uninspired. From a music education perspective, this is doubly relevant, as we endeavour to create an environment that will foster creativity, allowing students to flex their musical muscles without restriction.

Of all the different elements that go into creating the perfect music education environment, one of the most important is furniture, and this is certainly a feature of our Music Technology Review

The right tools for the job

Rather than trying to compromise with generic furniture, the most effective music education facilities use equipment that has been custom designed to meet

the unique requirements of the typical music program.

The desks used in a music classroom environment ideally won't be the same as those used in other classrooms, but should offer flexibility to accommodate a range of subject areas and learning activities. To this end we often recommend that a variety of furniture options be utilised, one of which is the Music EDnet Creation Station, commonly known as the 'computer music workstation'.

Our music workstation desks are designed by an experienced team and built in Australia.

A clear desktop on which to place a computer, laptop or other device, books or other learning materials is important. To facilitate this, it is imperative to have a slide-away tray under the desktop to house the piano-style keyboard. The tray should be at the correct playing height for the keyboard, and set on heavy duty ball-bearing glides to withstand the rigours of the classroom.

Appropriately positioned desk grommets and cable baskets are also important for easy cable management. Without taking these factors into account, you may well find that your students' learning is hampered by an uncomfortable posture and messy maze of plugs and wires... and of course, the requirement to comply with OH&S regulations.

At Music EDnet our Creation Station desks are designed by an experi-



enced team and built in Australia. All MDF is Australian manufactured and meets all required Australian and New Zealand safety standards for use in schools.

Within the range there are different options available, depending on the specifics such as keyboard size, powered or non-powered and more.

The 'powered' desk option comes complete with on-board power (double GPO) and approved soft-wiring that allows dai-



sy chaining of multiple desks from a single power point. Up to 10 desks can be connected to a single power circuit, greatly simplifying installation. A standard network data point holder is also included ready for easy and convenient connection by the school's cabling contractor.

In addition, to best suit the aesthetic of your classroom, all of our workstations are available in a wide choice of colours, so you won't have to sacrifice form for function!

Contact Music EDnet
0800 141 474
info@musicednet.co.nz



Popular colours above, however most of the Laminex Commercial Range is available.

Daytime 2017

A Day of Technology in Music Education



Inspiration, information and practical ideas ... Engaging, entertaining and collaborative!

There is something for all music educators at DAYTIME ... whether you are a newbie, a tech savvy leader looking for collegiate support or anywhere between.

Add DAYTIME to your 2017 PD diary NOW!

Technology, tradition and pedagogy come together for a day full of professional learning, facilitated by some of the most experienced professionals in our region ... and beyond.

DAYTIME, now in its 4th full season, has become the No.1 conference in the region focusing on technology in music education with the 2016 series attracting over 500 attendees. The 2017 series will be even better with some great new programs and presenters and the opportunity to experience even more beyond the day.



Music EDnet Mentors

The DAYTIME 2017 series will include more presentations from some of the best tech-savvy music educators in Australia and New Zealand ... full-time teaching professionals recognised by their peers and specifically invited by Music EDnet to share their classroom experiences and strategies.

The Music EDnet Mentor program is aimed at seeking out and recognising these great music educators and providing them with an opportunity to network with, inspire and also learn from their professional colleagues in the region.

What's on in 2017

- ▶ Inspiring, challenging and thought-provoking Keynotes
- ▶ A stream focused on Primary music
- ▶ Sessions for new and pre-service teachers
- ▶ Guidance for those who think they are technology-challenged
- ▶ Innovative and practical ideas in evolving pedagogies, such as blended and flipped learning

Delegate feedback from DAYTIME 2016



of delegates rated educational value as high or very high



of delegates plan to attend DAYTIME 2017

- ▶ Strategies with portable devices and BYOD and BYOT policies
- ▶ Advanced sessions on selected applications such as Sibelius, Pro Tools and Ableton Live (varies by location)
- ▶ and much more!

REGISTRATION

Early Bird Registrations for 2017 will open from mid term 4 2017.

www.musicednet.com/DAYTIME

Presented by



"Thanks for a highly informative and useful day. Quite rare as a Music teacher to be able to just talk Music in PD. All the sessions I went to were highly useful and informative."

Belinda Carey
HOD Music
Wairarapa College, Masterton NZ

Melinda Sawers
Director of Music - Wadhurst
Melbourne Grammar School, Vic

"Always engaging, entertaining and informative - a wonderful day of learning and developing."

Rebecca Brine
Music Teacher
Wellington High School NSW

"This is an outstanding event and networking opportunity. Some of the conversations around the lunch table are as valuable as the sessions. All presenters in the sessions I attended were outstanding and open to questions. Well done Music EDnet!"

Terry Bickley
Music Coordinator
Woodville High School SA

6 Days in 6 Cities across Australia and New Zealand

ADELAIDE - PERTH - SYDNEY - MELBOURNE - BRISBANE - AUCKLAND

Daytime 2017

A Day of Technology in Music Education



An annual One Day Conference held in multiple cities around Australia and New Zealand.

Presented by Music EDnet, DAYTiME is an annual one-day conference come professional development day focused on integrating technology into your music program. It offers a rare

opportunity to hear from some of our region's most knowledgeable and experienced exponents of the use of technology in music education, as well as a chance to spend some time with your peers and share ideas and resources.

DAYTiME 2017 will again include live video streaming of keynotes and selected sessions. We will also be video recording other sessions over the 2017 season to allow delegates an opportunity to experience more sessions than they are able to physically attend ... including sessions



from different cities.

Another feature of DAYTiME 2017 will be the **DAYTiME Awards** presentation that will formally recognise **EDnet Mentors**



DAYTiME presenters. More details will be available on each event website.



Perth
Friday 17 Mar

Aussie Bite

Brisbane
Friday 2 June

Sydney
Friday 31 March

Adelaide
Friday 24 February

Melbourne
Friday 19 May



Martin Emo



Katie Wardrobe



Kye Thomas



Tim Topham



Lisa Sheppard



Tim Anders



Cheryl Burgermeister



Brad Fuller



Duncan Ferguson



Drew Mayhills



Dr James Humberstone



Keith Huxtable



Caroline Servadai



Peter Lee



Adam Maggs



Paul McCarthy



Dr Brad Merrick



Sam Smith



REGISTRATION



Early Bird Registrations for 2017 will open from mid term 4, 2016.

www.musicednet.com/Daytime
www.musicednet.co.nz/Daytime



and also provide encouragement and support for future EDnet Mentors.

DAYTIME 2017 and EDnet TV Keynotes live via the web

Attending DAYTIME 2017 in person is definitely the best way to experience professional learning and networking with your peers. However, this is not always possible due to distance or a schedule conflict. DAYTIME 2017 keynotes will be live-streamed on the Music EDnet website.

“Virtual Delegates” will be able to view the live stream from anywhere within Australia and New Zealand by purchasing a **Keynote ticket**.

Virtual Delegate keynotes can be viewed any number of times up to 21 days after the event. Details will be available on the website.



Auckland

Friday 23 June

Man Ditch

Extended video options for DAYTIME 2017 delegates

All delegates attending DAYTIME 2017 will receive FREE access to the recorded video of the Keynote live stream for their event. They will also have the option to purchase a **Sessions Pass ticket** to view recordings of some of the sessions they were unable to attend. Note that not all sessions will be recorded, but many will be over the 2017 season.



Special DAYTIME rates and extras for EDnet Hub members

EDnet Hub members receive special DAYTIME 2017 rates that apply right up to the registration deadline for each event (unless fully booked prior). In addition, Hub Members attending DAYTIME 2017 will receive a complimentary **EDnet TV Season Pass** with access to all available DAYTIME 2017 videos as they become available.

Visit www.musicednet.com/EDnetHub or www.musicednet.co.nz/EDnetHub for more details.

Contact Details

Australia

T: 1300 723 700

E: info@musicednet.com

New Zealand

T: 0800 141 474

E: info@musicednet.co.nz



Early Bird Registrations



Register and pay by the Early Bird date and save \$\$.

DAYTIME 2017 Full Delegate fees

Australia A\$275

Early bird A\$231

Hub Member (anytime) A\$198

New Zealand NZ\$299

Early bird NZ\$253

Hub Member (anytime) NZ\$220

Term 1

Adelaide

Friday 24 February 2017

Early bird ends 3 Feb 2017

Perth

Friday 17 March 2017

Early bird ends 17 Feb 2017

Sydney

Friday 31 March 2017

Early bird ends 3 Mar 2017

Term 2

Melbourne

Friday 19 May 2017

Early bird ends 21 Apr 2017

Brisbane

Friday 2 June 2017

Early bird ends 5 May 2017

Auckland

Friday 23 June 2017

Early bird ends 26 May 2017

It's FREE to join our network!



Or take your membership to the next level ...
Subscribe to the EDnet Hub.

music EDnet Driven by Curriculum **25 Years** 1991-2016 New Zealand 0800 141 474 Australia New Zealand Choose your currency below

Home Community Services Products Support Schools portal Members About Us

Home New Zealand Dollar



Register with Music EDnet ... it's FREE!

When you register as an educator on the **Music EDnet website** we welcome you as an **EDnet Member**. This is a free membership that gives you access to selected resources and educational content on the website as well as your School's **Music Technology Portal** when available.

For Educators ONLY!

As a registered member, when you log in, you will see two extra menus ... **Schools Portal** and **Members**. These are ONLY visible to registered educators once EDnet membership is confirmed.

The **Music Technology Portal** is an exclusive service designed to help teachers and IT staff to keep track of their music technology including software licenses, software downloads, audio and MIDI settings and notes. It also allows for the management and ongoing planning of music technology beyond ICT, such as PA and live sound systems, amplification equipment, electronic instruments, audio and video recording equipment and more ... all specific to each school.

The **Members portal** is a convenient place to catch up on the latest info from Music EDnet in a quick summarised format. This is also the place to find out about special offers and occasional software trials and current **Music EDnet TV livestreams and videos**.

EDnet TV is a new service from Music EDnet that will develop as an outstanding resource for music educators. Here you will find a growing range of live streamed presentations from our **DAYTIME** conferences (and others) and videos recorded by the Music EDnet team and our supporting partners. All will be relevant to music education and many will be freely available to registered **EDnet Members**.



All **EDnet Members** automatically receive our monthly EDnote email newsletter. EDnote is a short monthly update about events, PD, new products, resources and other items of interest. Of course you can opt out of EDnote, but we do our best to keep it short, relevant and interesting ... unlike many things that arrive in the In Box these days.

All the above are included as part of your **FREE Music EDnet membership** when you register on the website.

Take your **FREE Music EDnet membership** to the next level ...



Subscribe to the EDnet Hub

The active centre of the
Music Education Network

Designed especially for educators the **EDnet Hub** focuses a host of special services and other benefits to support music education and the effective integration of technology at a personal, professional level.

Subscribers to the **EDnet Hub** will receive:

- ▶ An exclusive **EDnet Educator Survival Kit**
- ▶ Up to 2 hours of personal Remote Technical Support via our **Remote Assist** service
- ▶ A **special discount** to join Katie Wardrobe's **Midnight Music Community!**
- ▶ **14 day EDnet educator account** for all personal purchases
- ▶ Savings on your personal technology from Music EDnet
- ▶ Exclusive offers and gadgets
- ▶ Special rates for **EDnet DAYTIME** conferences
- ▶ Invitations and savings on other PD sessions and webinars
- ▶ Invitations to special presentations and meetings from any of the EDnet Team.
- ▶ Quarterly **ACCENT** newsletter
- ▶ And more!

Subscribe today

OZ - A\$148.50

www.musicednet.com/EDnetHub

NZ - NZ\$160

www.musicednet.co.nz/EDnetHub

Immediately qualify for the

DAYTIME 2017 Hub Member rate

with David Dowling



David Dowling - Music EDnet Support & Training Coordinator

Greetings ACCENT readers.

Dave here; a new member of the Music EDnet team in the role of Support and Training Co-ordinator. I'm already deep into the process of increasing and refining the support and training resources we have available on our website in the **Knowledge Base and Library**, and would like to share a few of these with you today.

You can expect to see a lot more from us in the near future including 'how-to' videos, tutorial pages, and easy to follow documentation covering common problems and questions we receive relating to music technology in education.

In this issue I have highlighted what I believe are 5 interesting articles from our existing **Knowledge Base and EDnet Library** that deal with common subject matter associated with music technology in education.

I encourage you to make good use of the growing and valuable resources in the **Knowledge Base and the EDnet Library**, whether to solve a problem or simply gather some useful knowledge.

You will find both under the **Support** menu on our website...

www.musicednet.com
www.musicednet.co.nz

About David Dowling

After graduating from Adelaide University with Honours in Music Studies/Music Technology in 2009, David worked for Avid until mid-2016 as the Sibelius support and demonstration person for Australia, New Zealand and some of SE Asia.

Over the last 7 years David has also accumulated extensive knowledge and understanding of a wide range of music and audio technology products. He is looking forward to sharing his experience and knowledge with the Music EDnet community.

Using Sibelius Classroom Control

www.musicednet.co.nz/KB00030

Classroom Control is a little-known but very useful feature of Sibelius. There is no faster way to get your class working with a starting project template than to simply open it on your machine as the teacher in a Sibelius network licence

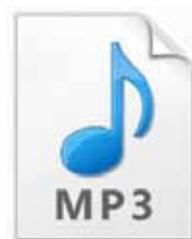


environment, then use the Classroom control feature to force it to open on all connected student computers running Sibelius with the same network licence. Check out the full detail in this article and if your school runs a network version of Sibelius 6.2 or later, give it a try!

Understanding MP3s

www.musicednet.co.nz/ED00007

When you insert a CD into your PC or Mac, load iTunes and import it, do you have any idea what's happening with the data? Chances are it's being converted to MP3 or a similar audio file compression format. It sounds pretty much the same when you play it in iTunes afterward, but could it sound a little better? Or sound the same while making the file



considerably smaller? This article will enlighten you in the ways of MP3 conversion, so you'll be able to make informed choices when converting or purchasing music in these file formats in future.

Choosing the right microphone

www.musicednet.co.nz/ED00009

So you need to record...something, but what type of microphone should you use? Well, it really depends on what that something is. This article will clarify your options and you'll be on the way to perfecting your recording technique.

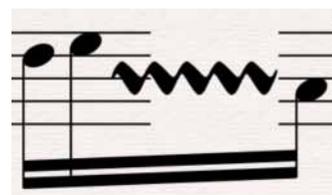


www.musicednet.com
www.musicednet.co.nz

How to fix stuttering in Sibelius playback

www.musicednet.co.nz/KB00028

Anyone who's used Sibelius on Windows has probably been there. You press play, but Sibelius seems to trip over itself at

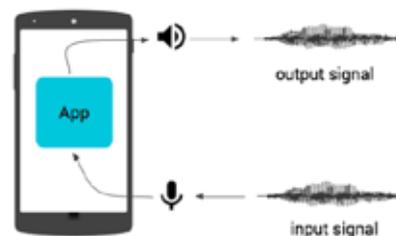


certain points and can't keep everything playing in time. Sometimes you hear audio popping and crackling as well...what on earth is going on! Fortunately, it's easy to fix as this article explains, but sometimes a little extra hardware may be required if the machine is really struggling.

Latency Settings in MixCraft

www.musicednet.co.nz/KB00001

While we're on the theme of playback issues that can occur with music/audio software, I thought it best to include an article dealing with latency. This refers to



the time it takes when you sing into your Mic or pluck your guitar etc, for this to be converted to digital data for processing, and then converted back to an analogue signal to be sent to your speakers. To be able to record effectively in time (playing to a metronome or backing track etc), you'll usually need to know a bit about this and how your software helps you deal with it. The application covered in this article is Mixcraft, but all audio recording applications will have similar functionality for reducing latency while recording.



AudioBox iONE and iTWO

Mult-use Classroom Audio Interfaces for Mac, PC or iPad

An audio interface is an essential component in any computer music station these days ... and a versatile 2-channel USB interface that can be used on Mac, PC or iPad is very handy indeed.

The new PreSonus **AudioBox iONE** is ideal in a computer music lab as well as an open learning space with multiple devices. USB powered (and USB3.0 friendly) the iONE has a mic input (with 48V Phantom Power available for a condenser mic) and a guitar input as well as direct monitoring via headphones and standard stereo line outputs.

But it also comes with the **PreSonus Studio One Artist** software ... an excellent DAW application that is normally a paid license. Far above a free teaser version, Studio One Artist will cover all the basics right through to the NCEA Music Technology units.

If you do need (or want) two mic/line inputs, then you can choose the **AudioBox iTWO**. This model includes two combo XLR/TRS inputs as well as the Studio One Artist software.

NEW StudioLive AR series

Hybrid Mixers

Just released, the new AR Series of Hybrid Mixers from PreSonus provide some great features for both live sound and recording. These mixers bring together professional quality analog mixing with digital effects and digital audio recording ... including an on-board stereo recorder direct to an SD Card.

Multi-channel USB interface

The SD recorder is a convenient way to record (and playback) stereo audio, but the USB interface also gives you the option of multi-channel, multi-track recording to a computer in 24bit, 96kHz quality.

Besides the cost effectiveness of these mixers they are also excellent for teaching live sound because of the easily followed analog signal flow and standard controls.

Bluetooth Connectivity

A further convenient feature is the inclusion of Bluetooth allowing you to stream music from your Bluetooth device (eg SmartPhone) into the stereo Super Channel. The Super Channel accepts



AudioBox iONE



AudioBox iTWO

Highly recommended.
Contact Music EDnet
0800 141 474
info@musicednet.co.nz



PreSonus StudioLive AR16 USB (also available as AR12 and AR8)

up to 4 stereo signals from analog and digital sources simultaneously.

Three models in the AR series

Pictured above is the **AR16** with 12 mic inputs (18 total inputs) and 18 x 4 USB digital audio interface. There is also an **AR12** and the compact **AR8**.

A great bonus is the added PreSonus software ... included at no extra cost.

This includes **PreSonus Capture** ... live recording software ... and the excellent **PreSonus Studio One Artist** ... full featured DAW recording and production software. Both run on Mac or PC. More details www.musicednet.co.nz/AR16-NZ

Now available from Music EDnet.

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7 TOP TIPS FOR INCORPORATING TECHNOLOGY INTO YOUR MUSIC TEACHING



with Katie Wardrobe, Midnight Music



1. PRACTICE

Just like a musical instrument, the only way to get better at using technology is to practise. Start small, but use it often and try things out with the classroom software and hardware before doing it in front of students.

2. HAVE A CONTINGENCY PLAN

It will come as no surprise that things don't always go smoothly in the world of technology (!). Having some kind of contingency plan will give you the confidence to include technology in the first place. I usually think of a couple of non-technology activities in case the internet goes down, the software program won't open or the mysterious audio settings won't work.

3. CREATE YOUR OWN SUPPORT NETWORK

Ever since I began working for myself, I've had no IT support person to call on when things go wrong. I learnt very quick-

ly that Google was my best friend. If I receive an error message in a program I type it into Google to find the answer. Youtube is also a fantastic source of software tutorials and advice. In addition, I've built my own support network of real live people too which includes ex-colleagues, friends, and family.

Lastly, experts in music technology, like MusicEDnet's Keith, Warrick and David and myself are more than happy to answer "silly" and "dumb" questions and it's likely that we've heard them before anyway. So, take a look at the people around you and don't be afraid to approach your teaching colleagues, family, the IT support staff or the teenager next door.

4. TAKE A LEARNING SHORTCUT



If you're not a fan of reading software manuals (like I am!), attend a technology training session, take an online course or look for local PD. In the training sessions I run, I find most teachers prefer to have someone

show them how to do something, rather than wade through a text-heavy manual.

In addition, you have the option to ask as many questions as you like.

5. ASK YOUR STUDENTS

Most students are unafraid of technology. They're not necessarily more knowledgeable about technology, they're just comfortable trying things out and having a go. If they know something you don't, have them show you and ask them to teach their peers as well.

6. DON'T DO THINGS THE HARD WAY

If you're doing something boring and repetitive in a software program there is almost certainly a better way. Take the time to find out what it is and you'll save hours of time. This is where the manual comes in handy, or you can consult the two oracles: Google and Youtube.

7. "STEAL" SOME IDEAS

There are lots of teachers who share their lesson plans, project outlines, class experiences and more online. You just need to know where to look. Join a few music education Facebook groups: Music Teachers or Australian Classroom Music Teachers are both good places to start. Pinterest is a site where users can collect and share links and is my other favourite place to find tips, lesson plans, news, articles and tutorials from music educators around the world.

More from Midnight Music visit
www.midnightmusic.com.au



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Join the professional development community especially for music teachers.

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- ▶ Daily support from friendly experts and music teachers just like you
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- ▶ Music tech ideas for Chromebooks, iPads and laptops
- ▶ PD certificates available for all completed training

Find out more:
www.midnightmusic.com.au/mmcommunity



Katie Wardrobe

Now with real audio and notation



Auralia and Musition have been the preferred choice of music educators for many years... a testament to the quality of these popular software solutions. With the incredible new features of version 5, Auralia and Musition continue to provide superb contextual ear training and music theory.

Library Content & Questions

The content library contains hundreds of audio recordings and notation excerpts, providing students and teachers with an almost endless number of high quality questions, for both junior and advanced students.

Teachers can import their own audio and notation examples, allowing content to be mapped to school curriculum. Any item can be included in theory and aural worksheets, in combination with any of the existing Auralia and Musition drills.

The included notation editor even allows you to create your own scores, making it very easy to customise melodic, rhythmic and harmonic dictation exercises!

Classroom

A complete interface refresh has made it easier than ever for teachers to manage



their students, classes and tasks.

New features include timing - all practise time is recorded, and time limits can now be set on any test!

The reports now include a student summary, presenting all practise, test and course scores into a simple sequence for each student. Date selection has been dramatically improved and the new report design is much easier to read.

Singing

Singing support in Auralia 5 has been dramatically improved. The new microphone setup wizard helps each student set their optimum input level, ensuring accurate pitch assessment.

Students can also now hear back their singing after it's assessed - an absolutely fantastic tool for student review!

Topics

Auralia features Part Dictation, requiring students to transcribe one or more SATB parts, using simple and advanced chord vocab. In Musition there is now a great new topic called Polyrhythms, making it easy to practise patterns such as 3:2, 5:4 and many more!

Cloud Edition

Auralia and Musition Cloud Editions allow your students to develop their musicianship and complete assessment tasks at school or home - wherever they have a web connection! All student results are stored in the Cloud, allowing you to easily track their progress and provide meaningful feedback.

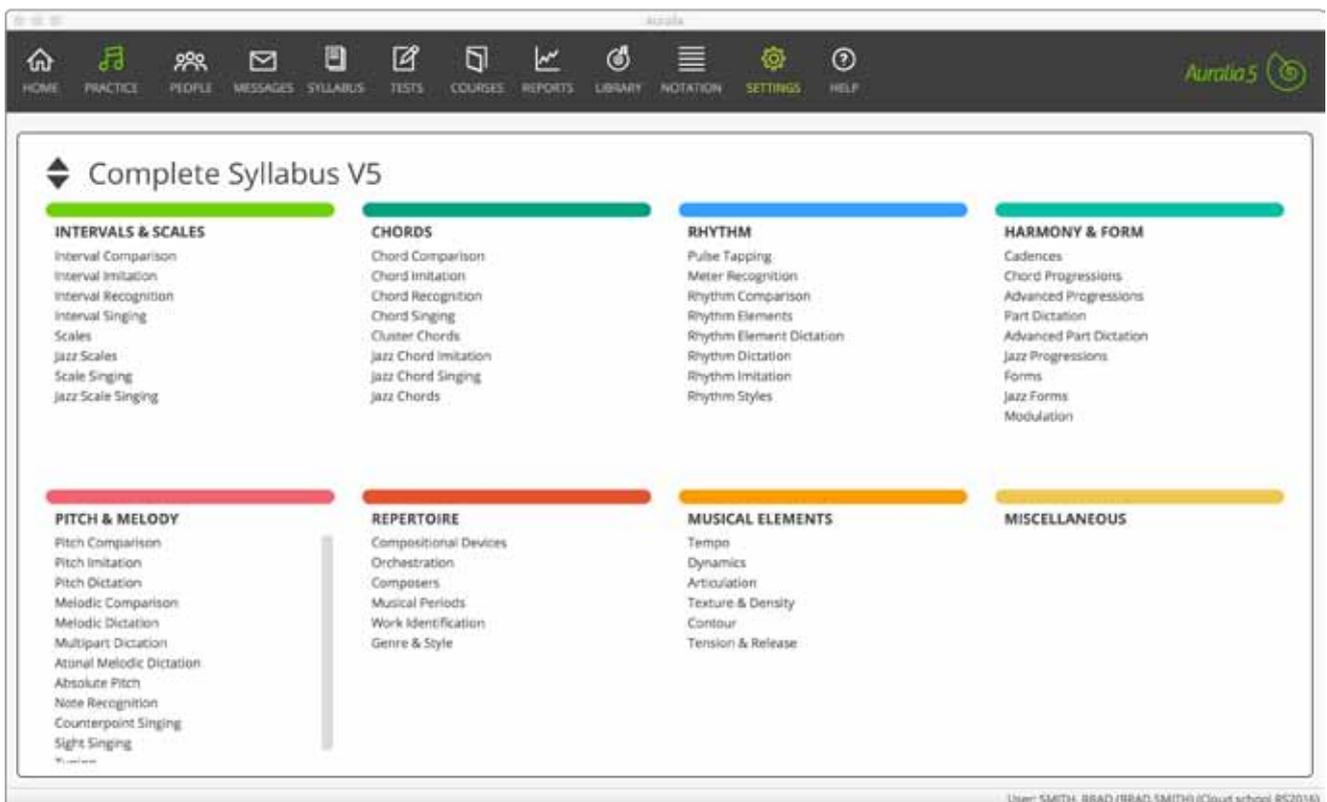
Students can work through courses, review lessons, complete tests, and take drills in areas such as Intervals, Chords, Scales, Terms, Rhythm, Harmony and Transposition. Topics provided are suitable for jazz, contemporary and classical students, beginners through to college level.

Flexible licencing, easy to use assessment and record keeping, and simple deployment make the Cloud Editions perfect for your music program, leaving you with more time to do what you do best... teach!

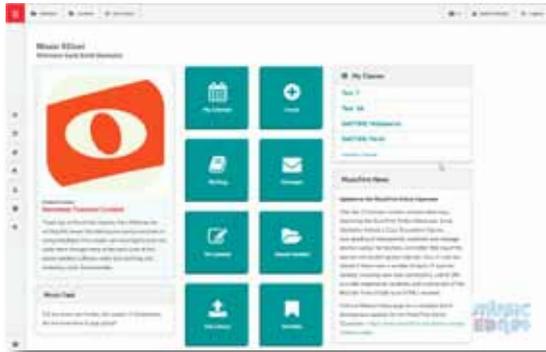
Cloud Trial

If you would like to trial Auralia and Musition 5 Cloud Edition in your school, contact Music EDnet today!

0800 141 474
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Dedicated Learning Management Systems for Music Education



The introduction of the **Music First Online Classroom** (MFOC) in 2015 was a significant step toward making music software and music learning resources more accessible ... any where there is an internet connection and on virtually any device. Absolutely no software to install ... everything is accessed via a web browser.

Not only was this well suited to the growing use of flipped classroom and blended learning strategies, it meant greater flexibility for including music in BYOD/BYOT programs.

A Learning Management System - dedicated to music

The **MusicFirst Online Classroom** is the world's first LMS for music and comes loaded with hundreds of music learning resources from the huge catalogue of Music Sales Ltd ... the world's largest music publisher.

This content covers all year levels, is fully customisable by teachers and is a major reason for choosing the MFOC over other Learning Management Systems. Having said that, the MFOC can work with other LMS programs, so you can continue to use what you have if you wish ... or if required by your school. LMS programs such as Moodle, Schoology, Blackboard, Edmodo etc can all work seamlessly with the MusicFirst Online Classroom if desired.

Music Software - Tools

The MFOC includes **Soundation** ... a very capable multi-track sequencing/recording program with a suite of audio loops, virtual instruments and plugin effects. It also drives the basic recording function that you can use in creating or using lessons or tasks.

But there is also a range of additional Software that you can choose to add to the Classroom. These cover most aspects of learning and creating music including **Noteflight** (notation/scoring), **Focus On Sound** (interactive encyclopedia of instruments and musical terms), **Practice First** (performance practice and evaluation), **Music Delta** (history and appreciation), **Sight Reading Factory** (sight reading skills development) and more.

Premium Content

In addition to the huge shared content that is included with the MusicFirst Online Classroom, there is a growing range of optional Premium Content such as **Inside Music** (composition) and **Tradition of Excellence** (Band method series).

Other useful features for teachers include the comprehensive **Marking Book** (for grading/assessing), **File Library** (for storing just about any files), **Calendar** (for scheduling lessons, tasks and assessments) and a **Digital Portfolio**.

EDnet Price guide

The MusicFirst Online Classroom is subscription based starting from as little as **\$5.25 +GST per user per year**. As a guide, most schools choose one to three tools based on their curriculum levels and focus and the total cost is typically around \$10~\$15 +GST per user per year.



MusicFirst Junior

Now available, the new **MusicFirst Junior** is specifically for primary schools and operates on any device ... including Chromebooks, iPads, Android tablets and Mac/PC computers.

Specifically designed for whole school use, teachers decide what music learning tools and content their students can use and when they will be available. Teachers simply select the dates, class, and students they wish to assign tools or learning content. Then, using the App and Media selectors, teachers can easily locate the tool or content they want, and drag it to the class or students who should see this on their devices.

Teachers can also include their own custom content including video, audio, and other media including images, documents, and links to web pages.

Included Apps

Ready to go apps include **Groovy Music**, **Groovy Explore** and **Morton Subotnick's Music Academy**. There is also an **Audio Recorder** allowing students to make simple recordings of themselves.

Learning Pathways

MusicFirst Junior comes preloaded with dozens of pre-defined Learning Pathways to suit many different types of curricula including Orff or Kodály.

EDnet Price is only \$419 +GST for a whole school, including up to 5 teachers (more can be added).

To trial or for more information
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Auralia



Focus On Sound



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Musition



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O-Generator



PracticeFirst



Sight Reading
Factory Demo



Soundation
Chrome



Soundation4Educati
on

Zoom Q8



Video camera for music education with high quality audio



Video - An essential tool for Education

Video Recording is a fundamental process that can and should be applied across the curriculum, but is absolutely essential for music, media and cross-arts education.

It is a valuable tool for teachers for providing spontaneous feedback to students, benchmarking and assessments (particularly senior music students) and for students to present work utilising digital media.

Video Recording is also a means of documenting student performance and for teachers as part of their professional learning resources.

The benefits

The pedagogical benefits of using video are well documented... in fact The University of Queensland has an entire area of its website dedicated to 'Video for Teaching and Learning' - www.uq.edu.au/teach/video-teach-learn.

Such benefits include:

- ▶ increased student motivation
- ▶ enhanced learning experience

- ▶ development potential for deeper learning of the subject
- ▶ development of learner autonomy
- ▶ enhanced team working and communication skills
- ▶ learning resources for future cohorts to use

These days, most current smart phones are capable of recording good quality video, but for circumstances where the quality of the audio is paramount, the phone falls well short. In addition, it is often not a simple exercise to extract video from a mobile device.

A superior option is a compact portable video recorder. These are ideal for spontaneous, convenient classroom recording and for assessment requirements in senior secondary music, dance and drama performances.

A perfect example of such a recorder is the **Zoom Q8**. The Q8 marries high-definition video with high-resolution audio, making it the perfect camera for music and video creators.

It offers a large full-colour LCD touchscreen for ease of use, along with a wealth of advanced features.

Dual combo XLR/TRS inputs allow the connection of external microphones and line-level sources, and a built-in speaker and stereo Headphone/Line Out jack provide audio monitoring; there's even an HDMI output for video monitoring.

Its high-quality 160-degree wide-angle lens and flexible mounting options mean that you can shoot high-def video anywhere. Plus a built-in USB port enables live streaming and allows the Q8 to be used as a webcam or USB microphone. It also allows connection with other equipment and computer software — even an iPad* — for post-production capability.

*Apple Camera Connection Kit required.

What's included with the **Zoom Q8**:

- ▶ Detachable stereo X/Y microphone capsule (XYQ-8)
- ▶ Foam windscreen
- ▶ Rechargeable Li-ion battery
- ▶ USB cable (50 cm)
- ▶ Tripod to three-prong action camera mount adapter
- ▶ Lens cover, Lens hood & Strap

When purchasing a **Zoom Q8**, we recommend you bundle with a **Class 10 SD card** along with an **AD17 Zoom AC Adaptor** for risk-free uninterrupted recording.

More information available at:
www.musicednet.co.nz/Q8



Curriculum

Knowledge & Expertise

- Technology
- Audio
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Educators & Schools

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MUSIC EDUCATION CANTERBURY MEC – *Judith Bell and Celia Stewart*

Music Education Canterbury has had another exciting and busy year running a number of workshops and supporting local music festivals.

The committee chairperson Kate Husband is supported by a great committee that meets once a term and communicates regularly by email. A range of workshops covering a variety of topics for all sectors have been held and have all been well supported by local teachers.

MEC works in closely with many other music organisations in the city promoting events, advertising in newsletters, providing scholarships and supporting events. Organisations such as University of Canterbury, Christchurch School of Music, Christchurch Civic Music Council, Ara Music Arts, Institute of Registered Music Teachers, The Muse,

Canterbury Musical Parenting and Canterbury Westland Secondary Music Teachers Association all work together to provide high quality music education opportunities for Canterbury music educators. All these organisations were invited to the AGM held in March where they provided excellent reports as well as being entertained by Reuben Amataiti the CSM scholarship winner and participating in some great drumming with Koffie Fugah.

In August the Strum Strike and Blow festival was once again run in collaboration with the Christchurch Civic Music Council. There were 800 students from 27 schools playing ukuleles, marimbas and recorders. The Festival involves the children in a whole day of rehearsals of prepared pieces, some for the individual instruments and some for all instruments

combined. A highlight of the Festival this year was a commissioned piece "Bend Over Backwards" by Michael Bell. A public concert was held in the evening for parents and friends of the performers.

Music Education Canterbury also supports the Junior Jazz Jam which involved 6 primary school jazz bands playing in front of an audience and receiving feedback from jazz school tutors and the Big Band Festival at Labour Weekend where, along with great concerts and workshops, many community and school bands perform around the city.

MEC looks forward to continuing to provide good quality professional development and music making opportunities in the region in 2017.

AUCKLAND – *Tim Carson*

MENZA PD Day held at Dilworth Junior Campus was a popular day – thanks to all the Auckland MENZA members for their support and hard work behind the scenes, workshops included

- Celia Stewart – Playful Music Making
- Dr David Lines – Building contemporary musicianship skills
- Martin Emo & Delysse Glynn – Updates to Level 1, 2 and 3 externals
- Judith Bell – Tech support / Music Practice ideas for ITMs

- Chris Moore / Mary Cornish – Sound bites – mini music lessons for the early years
- Anonymouz
- Philip Hornblow – Write that Essay
- Jennifer Weigel – On the spot repairs with brass and woodwind
- Dr Sally Bodkin-Allen – Mind That Song
- Jeremy Hantler – Taonga Pūoro
- Martin Emo – Notion 5 – Why and how to change your notation software
- David Hodgkinson – Teaching from iPad
- Kiwileles Workshop – Maria Winder & Mary Cornish

This PD day continues to be a great way for Auckland Music Educators to connect and is now an important income stream for MENZA. Auckland Board Members continue to liaise well with Ukulele Trust, Kodaly Aotearoa and ONZA to support their workshops by hosting and promoting their workshops.

Auckland MENZA members continue to be regular contact with one another via email planning and discussing. My thanks to the Auckland MENZA members who assisted with the MENZA TRCC conference.

NELSON/TASMAN – *Martin Emo*

2015 has been the first year in a while where there has been a board member. Ironically, I have spent more time than ever before delivering PD outside of the region than inside it!

We held our May MENZA PD day on the 20th of August in conjunction with the Christchurch Youth Orchestra. A workshop for Early Childhood and Primary teachers was run by the enthusiastic Celia Stewart, whilst a composition workshop was run by Glenda Keam, Head of Music at Canterbury University. The day culminated in a concert with invited students to join in on some of the pieces.

Twelve schools in the Nelson/Tasman region were recently accepted as a Community of Learning and we look forward to the connections and collaboration that may come out of this in relation to Music.

MENZA WELLINGTON – *Mary Horner*

This year, we have celebrated the third year of the WURM (Wellington Ukulele, Recorder and Marimba) and WOF (Wellington Orchestra) festivals. A regular group of schools is involved in these and their teachers are vital to the future and development of both events. Reviews have seen reflection on each and decisions to maintain the status quo. New schools have joined in and indicated future interest this year, as have individual students from other schools. Perhaps we are gaining some traction!! I would like to record my sincere thanks to Judy Leggett (Hutt Intermediate School), Lynne Scott (Chilton St James School), Jane Coles (Naenae Intermediate School) and Richard Oswin (Christchurch) for their regular and ongoing

assistance, expertise and support over the last 3 years. I really appreciate it and believe that our voluntary efforts are worth it for our students.

Additional local activity has included termly get-togethers by secondary music teachers at various venues across the Wellington region to share details regarding practice. It has been great to take part in local professional learning and development by music teachers and for music teachers. Thanks here must go to Ivan Patterson (Scot's College), Greg McMillan-Perry (Hutt International Boys' School), Jacqueline Nordan (Mana College) and Megan Brownlie (Heretaunga College) for hosting us.

MEW (MUSIC EDUCATORS WAIKATO) – Celia Williamson

This year has seen the Committee exceptionally busy in their own personal and teaching lives, to the point that MEW has not been as proactive in their role. All of that is about to change. Recently we held our AGM electing a new committee; Millie Locke is the new Chairperson, while Christoph will continue as Secretary. Together they have a wealth of experience and will make it a priority to see MEW very active in the community.

Last year we held our first *Marimba Festival* in 8 years. Eight schools were involved on 4th November at Fairfield Intermediate School Auditorium. We held it on a week day in the afternoon – the repertoire was amazing,

the schools did an awesome job but we had so few in the audience. We need to make it an evening performance.

For our NZMM MENZA PD Day 2016 on Friday 13th May, we held a shared lunch and afternoon called “*Our Place, Our Home*”. Helen MacKenzie taught the NZMM Song,

Jeremy Hantler used natural materials teaching us to create music with a Maori Proverb and Shirley Tuteao with her granddaughter Wairini taught poi with us.

It was a wonderful afternoon with a good turnout, filled with creative music.

We have also held a Beginners Ukulele workshop for Teachers, and a creative music

making teachers workshop. Our focus for the future will be on more regular events and targeting advertising earlier.

At the beginning of this year I started my own Music and Arts business and I need to put all my energies into this venture. I have therefore stepped down as Chairperson, but will remain as a nominal member on the Committee.

I am very excited about the possibilities to come for the 2016-17 Committee and events.

Thank you MENZA for your amazing practical and morale support to Music teachers in NZ. I, for one, have really appreciated it.

NORTHLAND MENZA REPORT – Selena Bercic

E hara i te toa taku toa takitahi

Success is not the work of one

Engari he toa takimano

But the work of many

Tēnei te mihi nui kia koutou o te ao pūoro.

Ko Selena Bercic tāku ingoa, he uri ahau no Hokianga ki Kaipara, ki te rohe o te Tai Tokerau.

My name is Selena Bercic, I am a descendant from Hokianga and Kaipara in the region of Northland.

I would like to take this opportunity to acknowledge senior leaders and members of MENZA that have mentored and guided me in the role of board member for MENZA. I have been networking this year and asking teachers in the North of their needs and wants for music. Most teachers want more music but do not know where to start. They want their students to have musical experiences but do not have the courage, knowledge or confidence to teach music. Lastly they do not know where to add music into their teaching programme. All of the teachers I have spoken with are wanting more professional development in the area of music. I will endeavour to create these opportunities and promote accessible music resources for teachers in 2017.

New Zealand Ukulele Development Squad - Northland Summer Camp

Te Kura Taumata o Panguru in North Hokianga hosted the New Zealand Ukulele Development Squad in the summer holidays in January. The squad was hosted at Waiparera Marae in Te Rangi (Rangi Point) located on the north side of Hokianga. Panguru had four current members in the squad and later toured down in Christchurch in Term 2. Having a summer camp helped the squad to: 1: Rehearse old items and add more challenging parts to the bracket, 2: Whakawhanaungatanga (create relationships) with each other as youth, 3: Go to a rural place that had untouched natural beauty and experience activities such as harvesting/eating seafood and rock pool swimming.

Music Mentors programme - NZ Music commission

Raninikura Waitai-Henare entered into the Hook Line and Sing along competition, and was discovered as a prolific composer in the secondary section. The New Zealand Music Commission (NZMC) decided to mentor her and record her song in Hamilton with the help of Horomona Horo and Majic Paora (two well-known Maori musicians from Ngapuhi, Northland). Her song was recognised by the NZMC to be published and released during the time of Matariki and Maori Language week. From here she was asked to collaborate in the Soul Sisters of Matariki Nationwide Tour. She was then asked to tour with the Soul Sisters of Matariki in Australia. Raninikura is a past student of Te Rangi Aniwiwiwa in Kaitia and is a current member of the Muriwhenua senior kapa haka

team. Muriwhenua is one of the top kapa haka senior teams in the North.

Tried and tested music initiatives for years 1 to 8

This year my school Te Kura o Matihetihe, has engaged in the following music initiatives and would like to thank all organisers and leaders of these initiatives:

Jeremy Hantler: NZ Marimba Festival, Maria Winder and Mary Cornish: NZ Ukulele Festival, NZ Music Commission: Hook, Line and Sing Along, Tim Carson: Hook line and sing along resources. MENZA: Professional development in Music. Hagley College, Chisnallwood Intermediate and the Christchurch School of Music: Culturally responsive pedagogy, Māori culture in the classroom and Orff professional development.

Vision and Goals for the year of 2017

To create professional development opportunities in Whangarei, Kaikohe and Kaitia

To develop the concept and idea of creating an organisation similar to Sport Northland but for Music and the Arts called “Arts Northland” I would like to end my report with the following whakatauki.

“Nāku te rourou nāu te rourou ka ora ai te iwi... With your basket and my basket the people will live.



CONGRATULATIONS!

to Highlands Intermediate of New Plymouth, the lucky winners of \$3,000 worth of music gear!

**BUDGET
PLANNING
FOR 2017?**

LET US HELP YOU
GET THE BEST
DEALS!

BE IN TO WIN
A SET OF 10
MANHASSETT
STANDS
FOR YOUR
SCHOOL

See page 8

**WIN
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WORTH \$229
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SCHOOL

ONE TO WIN
EVERY WEEK
FOR THE NEXT
52 WEEKS!

See page 8



FUNDING
SUPPORT
FOR YOUR
SCHOOL

SEE
PAGE
5

FINDING THE MOVEMENT WITHIN: The Application of Dalcroze Eurhythmics Pedagogy within the Context of Instrumental Teaching. (Part 2)

- Marie Willis

This article forms the second part of the article with the same title, published in the July 2016 copy of *Tune Me In*. It also includes excerpts from a presentation on this topic, which I gave recently in Auckland during two days of Dalcroze Eurhythmics workshops with Dr Joan Pope and Dr Sandra Nash of *Dalcroze Australia*.

"It is not enough to teach children to interpret music with their fingers. Before everything, they must be initiated into the sensations that have inspired the composition of those works, the movement that gave life to their emotions, and the rhythm that has regulated and refined them."

- **Émile Jaques-Dalcroze**

Let us consider 'music' to be a language. In most other language learning students first hear sounds (**hearing and listening**), then experiment with speaking and creating their own expressions with these sounds (**doing: creating, improvising**), then they explore **reading** and **writing** with symbols used to represent these sounds. Why then, should the study of the musical language be any different?

The 'active approaches' (Orff, Kodály, Dalcroze etc) to music education engage students in this sequence of learning. Dalcroze Eurhythmics places prime importance on the use of bodily movement, and the process of embodiment of musical experiences to generate personal meaning of the language; creating a 'sound' sense of music through lived experiences. This embodiment of music must involve the body, all the senses, the emotional self and the intellect; "feel first ...read later".

Richard Floyd has been quoted as saying; "*The printed notation is not music...It is nothing more than code.*" Sir David Whitwell has eloquently expressed: "*There are no music notations that represent feelings.*"

Daniel Barenboim seems to support the notion of working with the expressive aspects of music first rather than the mechanical challenges of finger dexterity:

"When the technical problems of finger dexterity have been solved, it is too late to add musicality, phrasing and musical expression. That is why I never practise mechanically. If we work mechanically we run the risk of changing the very nature of the music." - **Daniel Barenboim**

"Learning to be a musician is learning to know oneself; for music is the art of expression, and the

essence of studying music is to feel first, to express afterwards." - (**Émile Jaques-Dalcroze**)

In the Dalcroze Eurhythmics approach, movement is the concrete medium through which the abstract world of music/sound is explored and expressed. Robert Abramson, a renowned exponent of the Dalcroze Eurhythmics approach has said: "*When one moves well, one moves others (emotionally)*". I often translate this notion in the following way: "if you have never danced a waltz, how can you successfully *move* (by which I mean 'incite motion', and 'evoke e-motion') people to whirl around the dance floor to your music?"

The following examples of 'games' (each of which offer many possible variations), I have personally used with students who have chosen to explore the world of music through instrumental study. They involve whole body movement, and engender an 'instinctive vitality' and a 'feel' for music through meaningful lived experience.

BEGINNER RECORDER GROUP:

"Show me how the music asks you to move"

- The Challenge: Fostering vitality and developing musical sensitivity
- The Learning: Responding to musical cues, feeling and expressing the differing characteristics of various locomotive movements
- The Exploration and Solution:

Musical games in the first lessons have centred upon developing self-control, balance and coordination through an extension of 'musical statues' games; for example, stopping in different shapes or places in space as signalled by specific musical cues. Now it is time to explore different ways of traveling through space such as various movements involving elevation, and other gestural characteristics expressed by the musical shapes I present.

"Show me ready position" I call, "one foot behind, arms ready by your side". Students are reminded of my mantra: "hear it, feel it and then move it", 'it' being the gestural characteristics of the music. "Off I go, and...". I play a steady walk beat on my instrument mindful of using an appropriate 'walk tempo' for the size of feet I am aiming to 'move'. If the students hurtle off into a gallop I subtly walk alongside them whilst playing or singing my improvised 'walk beat' tune (only crotchet/quarter notes used). Usually, they attune to the motion quickly. Now

its time for something different, I close the music. "Good stopping musicians!" I call. "Now what do you hear?"

This time a skipping gesture is played, (immediately I hear myself weaving strains of a personal childhood melody into my music... "Boys and girls come out to play"). The students pause, some begin to run, yet it is clear by their body language that they have 'felt' a mismatch between what they are hearing and the kinaesthetic feedback they are receiving from their moving limbs. I realise that I need to add more 'lift' into my playing...ah, now they hear the elevation! I am reminded that the movement feedback of the students is sometimes a mirror to what I am expressing; if I don't see what I expect to see in their movement, then it is a call to refine the energy I am conveying through my music.

BEGINNER FLUTE GROUP:

'Chromatic Curl Down'

- The Challenge: Pacing, aka, 'arriving on time'
- The Learning: Efficient and well-timed expenditure of energy, experiencing direction in music
- The Exploration and Solution:

The students stand poised. I have reminded them that their chin begins the downward movement journey towards their toes, and they have recalled that their head is the last body part to rise in order to return to "super standing posture". I begin my 2 octave chromatic legato descent on my instrument and observe the curling spines before me. I notice that several students have barely moved, whilst others have raced ahead... I am only 3 notes into my descent, 22 more to go before we reach "home"! We pause at the bottom to quickly assess, "who 'landed' with me?" No hands go up. "Who arrived before me?" 'Speedy Suzie' coyly raises her hand. I flash a squinty smile towards her which relays, 'whoops! Watch out.' "Who 'landed' after the music?" A few more hands go up.

Before we begin the ascent I reiterate the rhythmic rhyme the students have heard me utter many times before; "not too fast, not too slow, just so...ready, steady, off we go." The chromatic ascent proceeds at the pace I have just cued; a continuation of the descent speed. This time, everyone has their ears fully 'switched on' and is monitoring and moderating their release of energy more mindfully. "Who arrived

just on time?" I ask with a beaming smile. All hands shoot up. I remind the students that the exercise they have just explored through full body movement will serve as a useful memory regarding negotiating time-space-energy relationships when 'traveling a musical phrase' in the course of playing their pieces.

BEGINNER RECORDER GROUP: "Ears switched on!"

- The Challenge: Awakening the senses and balancing the nervous system
- The Learning: Identifying and responding with immediacy to musical cues and gestural characteristics through whole body movement, fostering early ensemble skills
- The Exploration and Solution:

Five young recorder students stand before me. One is eager to race off around the room in a sprint and is barely restraining himself (by hopping on one leg and leaning on his sister's shoulder, who is chatting away reeling off the family's schedule for the day), the other 3 look at me with blank expressions and a 'sunken Saturday morning mope'. The girl chattering suddenly interrupts herself with; "Did you bring the beans?" "You promised to show us the beans this week" (she has a memory like a super computer!). I pictured the paper bag of fresh string beans in my fridge, which I had omitted to collect before leaving home. I thought quickly, "No, they needed eating!" I retorted. I had, however, prepared visual cards of each of the six types of bean I was going to 'play for'; string beans, jumping beans, runner beans, baked beans, broad beans and the new-beans-on-the-block; the navy beans.

My recorder cue: 'do-mi-so-do', (the "find your own space" tune with words omitted) sent the students scurrying to plant themselves in a space in the area of the classroom cleared for movement. Suddenly smiles of excited anticipation spread across all faces. I played semi-quaver/sixteenth note movement to begin as I knew the 'sprinter' was desperate to run. Off he raced. The 'runner bean' is his favourite!

Even if his feet were not exactly in time with my recorder 'movement', I knew he was burning off energy that would enable him to focus on the note reading that was scheduled for later in the lesson. A sudden cadence, and the students stopped immediately (an inherent challenge within the game). Next, a slow major arpeggio... some of the students recalled the appropriate movement. "Stretch-your-self-wide", I sang as a gentle reminder and showed them the picture of the 'broad bean'.

The listening game continued. 'do, do, do, do, do-do, do-do, do--' called my recorder. The students threw themselves onto their backs ("baked beans, baked beans, lying in the sun"). Next for the string bean line. The ascending major scale threw some of the students for a moment because they mistook it for the arpeggio then, attending to the urgent beckoning of their peers they were alerted to the task of forming a long 'string' of beans across the room, expanding their limbs to the fullest just as I reached my top note. Ah!...the rule "only stretch your legs as wide as your arms can

reach" had to be employed to inhibit the boy racer from attempting the splits! And now to the new beans. The picture was shown...nobody recognised eating these beans, without the tomato sauce! The music followed; a fanfare to elicit a "super standing posture" salute.

The game continued for several minutes; adequate time to enliven bodies and rid them of surplus "wriggle-jiggles". In the process of the game, the students had recalled each others' names and were sufficiently movement-satisfied to focus on the fantastically fine motor coordination required for mastering B-A-G smooth finger transitions on their instruments.

INTERMEDIATE PIANO STUDENT: "Da Da Da Daaa!" (or, ' ha, ti, ti, ti, too'); decoding Beethoven, away from the keyboard

- The Challenge: Exploring the intricacies of articulation and polyrhythm within the context of simplified piano arrangements of Beethoven's Fifth Symphony, and Für Elise
- The Learning: Physical exploration of limb association and dissociation, coordination and consolidation of rhythmic elements
- The Exploration and Solution:

Near the beginning of term a self-taught teenage piano student verbally communicated her love of Beethoven. The next week she arrived at her lesson with a piano arrangement of his fifth symphony. She proceeded to launch into playing her rendition of it, largely from memory as her reading skills lag behind her aural skills and enthusiasm. Her personal goal is to improve her reading ability, so we set about slowly unpacking the intricacies of the variously written articulation patterns and the division of melody lines between two hands, resulting in the need for a certain level of finger dissociation and coordination. A similar level of complexity was recognised in studying parts of 'Für Elise'.

The concentration required to 'see' and translate all of the written intricacies on the page into flowing soundscapes was clearly taxing for her; so for the next lesson, I devised a physical exercise that I felt would



FINDING THE MOVEMENT WITHIN (cont)

aid her muscle memory of the differing (and simultaneous) roles of her left and right hands. The exercise was derived from a particular rhythmic figure in her simplified arrangement of 'Für Elise'. Standing in the middle of the room, I modelled the pattern of tapping quaver/eighth notes on my left thigh followed by striking a dotted crotchet/quarter note with the left hand (and a vertical lift), which was punctuated with the right hand (on the horizontal plane) with a quaver/eighth note rest and two quaver/eighth notes.

She practised this arm movement sequence whilst I played a rehearsed piano accompaniment, which mirrored her gestures. We then practised this same sequence starting on the opposite thigh, for good measure. When she displayed rhythmic security with both versions, I added the challenge of calling "swap" after several cycles, expecting her to swiftly switch the sequence to start on the other side of her body. She quickly grew to accomplish this challenge with ease and flow.

When we returned to the piano keyboard she demonstrated a dramatic shift in her ability to play the contrasting rhythm and articulation patterns required simultaneously in each of her arms.

INTERMEDIATE CLARINET STUDENT: "The quaver is too long!"

- The Challenge: Creating a 'sound' understanding of rhythm and note duration through whole-body movement
- The Learning: Embodying an identified rhythm in order to understand it from the inside-out, thus securing the accurate expression of the note-values within it
- The Exploration and Solution:

When I asked a diligent intermediate level clarinet student if there was any further rhythmic work she wanted us to explore in a piece of school band music we had worked on previously, she chuckled and replied, "yes, my band conductor said that the 'quaver is still too long!'. I was struck by the way she had described this musical challenge, "right!" I

exclaimed, "lets take a look at it!". Take a look at the two quaver notes tied over a bar line, we did, however I realised that even using what I term 'rhythm-speak' (spoken syllabic sounds used to rhythmically voice specific note durations), was not going to be sufficient in this case to ensure that in the next band rehearsal the correct rhythm would be recalled.

My legs and arms started to tingle as I chanted the rhythm-speak, and shortly I began to travel across the room, my feet leading the way. My student, who was by now used to me inviting her to 'move' around my lounge followed me without hesitation. Shortly we were moving a kind of Charleston-step around the Persian rug as I improvised a melody with the identified rhythm repeating on loop. By the time I drew the music to a close I noticed that the student's coy giggles had given way to beaming confidence. We raced back to the music stand and clarinet wherein she promptly played the rhythm with vitality and confidence within the context of the wider phrase.

The next week, the student reported that all had gone well during the band rehearsal and the quavers had been just as long as they should be!

FINAL NOTE

In recent weeks I have had the pleasure and engaging challenge of working with a performance degree clarinetist who contacted me specifically due to my training in Dalcroze Eurhythmics. Her request was that I assist her in addressing her persistent difficulties with regards to stability of beat, and rhythmic accuracy. In a review of progress after five hours of lessons using musical challenges from the Dalcroze Eurhythmics approach, she had much to share about her experiences and observations. What follows is a summary of key reflections in the student's own words:

"Music makes much more sense to me on more than just an intellectual level now. Instead of fighting an abstract concept of rhythm or pulse – and the negative 'mental chatter' that went along with it – I incorporate Dalcroze exercises into my performances and practise. As a result, these abstract concepts have been

'translated' into something physical for me and I'm able to listen to myself much more effectively. My practise is more productive – and more enjoyable – because the exercises incorporate something tangible (e.g. walking around the room in a certain direction to externalise beat and phrase) so problems are fixed quickly and efficiently on an internal level. My music has a much better flow and I've developed confidence in my music-making because I know I can trust myself. I sound better; my articulation is better; my technique is improving because I am not 'thinking'. Turning music and musical elements into something concrete has been exceptionally useful to have an internal understanding and feeling of music."

Dalcroze Eurhythmics: 'achieving the maximum result with the minimum of effort'.



Following her training in Dalcroze Eurhythmics Marie emerged transformed; from a timid technician to a confident communicator and inspired musician; passionate about using this approach to engage with, and enliven the music education of others. Marie holds a Certificate in Dalcroze Eurhythmics enabling her to teach elementary level students of any age through this approach. Marie's training in Dalcroze Eurhythmics has deeply enriched all areas of her life and her musicking relationships with students and colleagues. Marie lives and works in Auckland, New Zealand/Aotearoa. mariebagley@gmail.com

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HOW TO ORGANISE A GREAT MUSIC RECITAL

A special guide for music teachers

- Ryan Kershaw

Putting on a show that involves your students can be a great thing for your students, for your business, and for yourself on a personal level. It can also be energy-draining, costly and even demoralizing if rushed into or created for the wrong reasons. After retiring from teaching full-time private lessons, one of my students gave me a card expressing thanks for me giving her a hug at one of my recitals, in which she performed at 9 years of age. Now 16, she had remembered that and the confidence boost it gave her: Receiving the beautiful card of thanks was a great reminder that when you are teaching you are not just instructing someone on how to play an instrument; you are potentially giving them lessons about life too, and creating wonderful memories that will last a lifetime. It is with this in mind that I decided to write a guide to use should you wish to hold a music or performance for your students.

There are many reasons why creating a show featuring your students is beneficial. It can show parents of younger pupils just what they are spending their money on. It is nice to have parents involved, but the reality is that some parents just won't be too close to the lessons throughout the year. Sometimes it may be for legitimate work or travel-related reasons, and sometimes unfortunately it is through a lack of interest. Now and

again parents will not fully understand why a student has to repeat a 'slur' and over again for practice, so for them, seeing their child exhibit the end result in a performance can be eye-opening, especially if that child has been a little reserved at home.

For adult students it gives their partners a chance to see why they are so interested in their chosen instrument, and it gives students young and old alike practice at working in a team. Performance experience is so valuable, and it is here where students lessons come into play – little things like wrapping the lead around the strap button, and playing while standing up. For a lot of students, music recitals are their first place to gain live performance experience, and many go on to perform in bands or as solo acts.

It also helps you become adept at organizing events – something that can be very valuable if you wish to play at shows outside of teaching. Word can spread as the result of a good show, and you can gain new students just from the event going well.

Okay so let's talk about the basics:

WHEN TO HOLD THE SHOW:

The most common time is at the end of the year, often as a 'Christmas' recital. This time of year is nice to hold an event because it gives students the perception that they have more time to prepare. There is a greater chance that friends or family members are on holiday as well, though it can occasionally have the opposite effect and be in the middle of a busy time with many other events on in the same month.

Christmas recitals are fine but if your musical tastes or teaching styles do not reflect Christmas, then don't feel the need to make every song a Christmas carol. Whether your recital features Death Metal, Djent, EDM, or Classical is up to you, the more important thing is that it provides a platform for students to show what they have learnt, and to gain experience playing in front of an audience.

You can have your recital at any time of the year; you might like to hold the show closer to the middle of the year. You can even tie into an upcoming event and make it themed, though as with organizing any type of concert, try to make sure that you are not holding it during a major event that could restrict accessibility or attendance.

WHO PLAYS:

Performing in front of people can be exciting and bring people together, but for some it is a very frightening idea. For these people, gentle coaxing and encouragement can see them go from "I'm never going to play in front of people because I'm too scared" to "I love playing at gigs". It might sound silly, but your guitar recital is a chance to shift a person's sub-conscious thinking and grow their confidence in their own abilities. I recommend trying to get everyone that you teach, to play at the show. If you have one person that is really scared, you can make them feel more comfortable by talking with them about the positives – especially if you can relate to overcoming stage fright yourself. You can include them in a group and assure them that their volume can be a little quieter. Inclusion in the group and looking back at what they achieved will help with their confidence and avoid the opposite affect by forcing them to do it. The link in their mind between the event and how they felt should ideally include some positives for them to want to do it again.

STEPS TO CREATING YOUR RECITAL:

1. Brainstorm Ideas and Groups

The first step in making the concert happen is to note down some ideas of what you want the show to go like. Here you would list down some songs that may be suitable, list some venues that could work and think about any special guests that you could have on the day. Look at your roll of students and put them into groups with others of similar ability and age if possible. Age shouldn't be too important but sometimes an older person might not like being the only mature person in a group made up of children so just be aware of that. If you can think of students that might work well together this can be a good opportunity to include them in the same group to encourage practice. Once you have a rough idea of the groups and students who could play a solo spot, you can label the groups as A, B, C etc.

2. Outline The Programme

After assigning of students to groups, write an outline of the order in which they will play. Usually you would start with beginners and as the show goes on your more advanced students would play, though it is fine to break this common pattern and start with some more advanced students to engage the audience. Keep in mind that advanced players are usually a little more confident and more comfortable with waiting than beginners, so there are these subtle differences between the average show and a recital specifically. An example of the order could be Group A, Group B, Duo, Group C, solo act, Group D, solo act, break, guest

3. Example of My Order

With my private lessons, I had a very wide range of people that were learning; from 6-year-old girls into pop music, to older students picking it up as a hobby, to students that became guitar teachers and recording artists. As such I reflected this in the way that I structured my recitals. I would include a duo act if their were two friends who attended my lessons, and rather than only including my most advanced students as solo acts, I would instead feature students who I thought would appreciate the experience and to whom it would be of benefit.

I also had students in bands, and was in a band myself, so would feature these bands to add a bit of interest to the show. An example of my guitar recital line-up order goes as follows; groups are labeled with letters

A, B, Solo 1, C, Duo, Jam group, D, jam 2, solo 2, jam 3, small break, certificates, bands, my band and after show reception.

Having you play at the recital is interesting for the guests and your students can feel inspired after watching you play. They get a chance to see that you don't just tell them what to do but that you have actually put the work in too. Don't feel that it's showing off or not related. It can be a huge boost to a student's enthusiasm to see their teacher having fun from playing music.

4. Pick The Venue

It is wise to compare the both the price and practicality of a few venues before deciding which one you will use for your event. Once you decide on the date for your show, contact venues to enquire immediately. Do not leave it to the last minute, as venues can often be booked out months in advance.

There are some different basics to consider such as accessibility and size, price and set up. As far as accessibility goes, try to make sure that it has wheelchair access and is easy to get in to for people that may have trouble scaling large flights of stairs. Another reason this is important is that less stairs means easier 'in and out' of gear. For size, do not pick a venue that is too large as empty rooms do have a tendency to dissipate atmosphere, and you could end up paying for space that you are not using. In saying that, make sure that is large enough to accommodate, and it is better to have a few extra seats than to have not quite enough.

When you are budgeting for the event, decide whether or not the event will be free for students to attend. Halls and other venues can often cost hundreds of dollars, and paying for all of this yourself can be tough especially around Christmas. Putting a \$10 admission fee (or whatever you think is suitable) can provide a little help to pay for the venue and any little extras, so that you are not broke after the day is over! If you are against charging for the show, consider the option of providing it free for students but with an admission price for the public, or accepting donations. Another option is to look into sponsorship with assistance from local businesses in return for promoting their brand. In the end it is up to you, and you will learn what works or doesn't work from whichever way you choose after you have held the recital.

5. Practice sessions

Needless to say, practice with the groups is important. Having a consistent set time each week tends to limit the amount of absences related to forgetfulness, although there is never a 100% guarantee that everyone will turn up to each practice. The practice venue does not need to cost, and for my recitals I would hold practice sessions in my parents garage on Saturday mornings. It worked fine as long as I was in good form and paying attention to feedback during the session. Having a hangover or



being absent-minded will not help you during these important practices. These times are perfect opportunities for you to check that students are getting along okay with each other, and they give you a chance to address any issues that come up regarding unsuitable skill levels or group sizes. Remember to provide enough music stands for the group – if you do not have many, your students can help you out here.

6. My Example of Practice Times

To help you out, I will give you an example of how I scheduled my students' group practice times. I minimized practice sessions to Saturdays, so that I didn't burn out. I was teaching Monday to Friday, so if I included Sundays as well, I would have burnt out and lost enthusiasm for the project.

My groups were also a mix of groups with set songs, and 'improvisation' groups, so I would alternate between the two, giving one Saturday to the song groups and the next Saturday to the improvisation groups. On the first Saturday, group A were at 10am, group B were at 11am and group C were at Midday. The following week, it was the same but with the improvisation groups

having those time slots.

A particular recital in mind was in early December, so I had practices with the groups starting on September the 15th for the song groups. Every second week meant that practices were on the 15th, 22nd and 29th of September; the 13th and 27th of October and the 10th and 24th of November. This gave us seven practices together all up, and keep in mind that I would practice with each student at their individual lessons when needed leading up to and during these times. The improvisation groups didn't need as many practice sessions so they got together on the 6th and 20th of October; the 3rd and 17th of November and the 1st of December; giving them a total of five practices together.

7. Get Mics, Amps etc

Okay, so by now the venue has hopefully been finalized and practices are going well. Preparation is well underway and it is time to organize equipment that you will need at the show. Take note of which students will be using electric instruments and calculate how many amplifiers you will need. You can save space by using an amp with multiple inputs. If any of your friends are professional musicians, they might have better gear that you can borrow for the recital. The next option is to ask your students whom have suitable equipment, provided that they do not mind lending it for the show. For intermediate players this can be a learning experience in itself as they can learn about setting up backline for gigs.

Remember to count for players that will be using acoustic instruments, and source microphones and a P.A. Not every acoustic instrument has

HOW TO ORGANISE A GREAT MUSIC RECITAL (cont)

to have a microphone directly in front of it; you will make use of what is available and what is needed.

Music stands can be shared, and foldable lightweight stands might be preferred over conductor style stands, so that the audience has a better view of the students. If unsure of where to get more music stands, you can ask to use the same stands that you used for group practices. Remember to check with the venue manager about voltage and maximum number of amps per socket. Get a good look at where the plugs and sockets are in the venue beforehand, so that you know where everything is on the day.

SEND INVITES AND PROMOTE THE RECITAL

Send invites out about a month and a half, or two months before the show. This will give people enough time to book it in, and will avoid too many people having plans for that date already. Depending how you do it, you may or may not need to do extra promotion for the show. If it is solely for students and their friends/family, then all you need to do is send out the invites and confirm how many people each student is bringing with them. If the recital is open to the public, then you might choose to advertise in the local paper or promote the show in other ways. I suggest using free ways of promoting the event, rather than spending a fortune and ending up losing money unnecessarily. If you are charging for admission to the event, giving away a couple of free tickets can provide incentive for interviews with local radio and newspapers. Of course, social media is always an option, but again it depends on who you intend on inviting to the show, and often a lot of promotion is not needed unless it is a public event in which you are promoting your tuition business as well. Whichever way you choose, the students' learning and enjoyment, and the enjoyment of those that attend on the day, should always be the #1 focus.

EXTRAS THAT CAN HELP:

As I am always mentioning in my teachings: it's the small things that make the big difference. Here are some little extra touches that can see your good recital turn into a great one:

Bring A Plate

Humans like food and after watching the show attendees might be a bit hungry. Having some snacks, cakes and light finger food available makes it easier for people to mingle after the show or during a break, and encourages interaction between students. When invites are sent out you can just have 'please bring a small plate of food to share for the reception' or something similar written on the invite. A break to eat and have a tea or coffee also gives you time to talk to the students and their friends/family, which is very important.

Certificates

Getting certificates can mean a lot to students and can even be a highlight of their year. Your personal view might be for or against certificates and you can align with your beliefs in deciding whether or not to include them. Presenting each student with a certificate can take some time, and doing so does run the risk of audience members becoming bored or agitated, so you might like to hand out certificates throughout the year in personal lessons, rather than at the end of year recital. Look at the duration time of your program outline and this should be an indicator as to whether or not presentation of certificates is suitable.

Vouchers with local music businesses

Spot prizes are always fun, and you can have extra bonuses for students who have put in fantastic effort. One option is to contact your local music store and ask if they would like to print some discount vouchers to have handed out at the recital. This is a benefit to their store because it attracts

customers yet they still don't have to lose out on money if the discount doesn't go under their mark up. You can have them as an added feature to the certificates or in place of. Some businesses might even step it up another level and work with you as a sponsor for the show, providing payment for the venue or free products such as plectrums or packets of strings, in return for promoting their store.

Guest Performer

It's pretty exciting for students to see a professional muso play, let alone someone who they already have heard of. Reach out to a couple of performers who could really liven up the event. You will most likely have to pay for an established artist so check that it is within budget, or ask first and determine if an admission charge could cover the cost of hiring the performer. If your budget is \$0, a brilliant performance from a friend's band or classical ensemble can be just as inspiring for students.

Video

As a music artist you should video everything. All of your shows, interviews etc can all be used as bonus material on documentaries or albums. For guitar teachers, video can be just as useful as a tool. On a tight budget, borrow someone's camera or even use the camera on your phone to film what you can. It's great to look back on, and student's families often like to have something to remember the event by. If it is in budget, a professional recording can look brilliant, and can be sold to those who want a copy afterwards. Having the recital recorded is also useful for taking notes on what worked and didn't work.

After the recital

After the recital, take the time to thank everyone for coming along, and most importantly... relax. It takes a lot of work to run and hold a recital but the pay off is that you will learn from it each time, and you would have given people memories that they will possibly hold dear for the rest of their life. Asking the students and attendees for feedback can also be beneficial; so note down what worked well, and what could be improved upon for next time. Take a minute to reflect on your journey from beginner musician to music teacher. It might sound a bit over the top, but that's what life is about – appreciating what you have and realizing what you can create.

I hope this guide has helped you and whichever path you choose, holding a great recital will be a fond memory for you as well as your students. All the best and good luck!



Ryan Kershaw is a recording artist, music educator, and author of *Use Your Buzz to Play the Guitar* and *Make Money Teaching Guitar*. During Ryan's years of teaching private lessons he taught thousands of people from many walks of life. 100% of his school students undertaking high school, College and University exams

have passed with Excellence marks and his students have gone on to become musicians, recording artists and music teachers themselves. Coaching for musicians, teachers and music organisations is available through Ryan's online courses at www.ryan-kershaw.com. Personal consultations with Ryan are also available. Email: info@ryankershawmusic.com to enquire

We were welcomed onto the University of Auckland Education Faculty Marae in Epsom on the Thursday afternoon before enjoying a very active and informative Dalcroze movement session led by **Joan Pope** of Australia. Proceeding the delivery of her paper with **Dawn Jones**, the conference was officially opened by **Jane Southcott** (ANZARME Chair) on the Friday morning. Titled 'A People's Choir': *South of the River Gospel Choir* this paper was part of the larger research project *Well-being and ageing: community and diversity and the arts in Victoria*. The choir performs in prisons, palliative care facilities, hospitals and at community and private events bringing an immediacy to the audiences. The themes that emerged from the data collected by participants included social connection and musical engagement.

Barnabas Smith from the University of Adelaide presented a paper, titled *A Connected Culture of Video Game Music (VGM) and Teaching Possibilities*. Sharing a wide range of popular and musically sophisticated, orchestral and choral scores, and electronic themes, he emphasized the substantial opportunities that video music had to offer all levels of schooling. Barnabas argued that educators had a responsibility to incorporate relevant resources for an ever-more connected and critical youth as VGM's could facilitate positive new experiences for teacher and student alike.

NZSO violinist **David Gilling** introduced us to his emergent PhD research in a presentation titled *Merleau-Ponty and researching music: Connecting through live performance*. David intends to use auto-ethnography in his study, which will explore connections through live performance, with other performers as well as with the audience.

Too much noise in the music classroom? Beyond the schismatic break of 1995, **Graham McPhail's** explorative paper took us back to David Elliott's *Music Matters* (1995) and proposed the deconstructions of canons knowledge. Graham suggested that music education should begin with concepts, then move to context. This paper presented the initial stages of Graham's ideas here and we look forward to hearing more about the direction his post-modern approach is taking in the future.

Adam Yee's paper, *Media Ecology and Music Education: The Profound Abstraction of the Screen*, was a thoroughly entertaining and challenging look at the world we live in today, and the prevalence and dominance of technology in our lives. Adam is undertaking a PhD that explores the effects of media and media environments on secondary music education. He challenged us to think about the immediacy of technology in our lives and the lives of the students we teach, and to question the role of technology.

You or YouTube?, **Viliani Telefoni's** very practical and pragmatic presentation, reported on a study that explores levels of engagement and quality of outcomes of a group of students who are learning musical instruments via YouTube within the context of an NCEA performance programme at an Auckland school. Viliani offered a very useful discussion about the issues and benefits of this.

Terry Cole and **Beth Rankin** gave a very engaging presentation titled *Assessment in the performing arts: Essays, the noxious weeds in a garden of beautiful blooms* that outlined an assessment process they have been using for their third year pre-service teachers. The students must write and perform a musical based on a specific drama style, and it must also contain original composition. Their passion and enthusiasm for this was infectious.

Fifty years of instrumental music programs in Australian government secondary schools: What do these state and territorial 'islands' have in common to have them become more connected? was the title of **Sharon Lierse's** presentation, the first after lunch on Friday. Sharon gave a clear explanation of the similarities and parallels in different states in Australia showing that changes to systems were largely policy driven rather than driven by best practice.

Having just submitted her PhD, **Nicolette Paul** was able to share with us the end results of her project title *The organisation of school music programmes and affective development*. Her presentation was very thorough and articulate. While her doctoral study is larger; this presentation focused on three schools and showed the different ways they provide access to music, along with the attitudes of students to music in school.

Helen Pritchard spoke about *Transformative Experience in New Zealand Early Childhood Settings* and shared some delightful footage of early childhood musical experiences. Helen is at the beginning stages of her doctoral study and she is using a phenomenological approach to examine the impact of experience in the expressive arts in early childhood education.

Emily Wilson also presented PhD research in a presentation called: *Towards a framework to examine engaging music classroom teaching*. Emily's research builds on Musical Futures and looks at the issue of student engagement, particularly focusing on teacher practices that enable student engagement.

The impact of assessment and creativity conceptions upon the summative assessment of individuals' achievement in creative groups, **Vicki Thorpe's** paper, explored both literature and empirical data collected by Vicki relating to the summative assessment of individuals in collaborative groups. Vicki's findings suggest that both students' and teachers' experiences of assessment and composing throughout their lives have a significant impact on their conceptions of both creativity and how they think about assessment.

Geoffrey Lowe described a study related to class music in Australia in his presentation: *Making' and 'responding' to music: The impact of a skills-based class music program upon lower secondary students' perceptions of class music, and resulting retention rates*. Geoffrey reported on the impact of a newly developed skills-based class music programme, and focused on the student perceptions of class music and their motivation to continue studying music at school. The programme has been successful in reversing declining retention rates and he was able to make recommendations for class music programmes based on the study's findings.

Bob Crisp from Canberra gave a presentation titled: *Collaboration versus Specialist ...a teacher-initiated Action Inquiry into empowering generalist teachers to deliver a sustainable, meaningful music program*. Bob works in a school with strong links to the Music Engagement Program at Australian National University and explained the action research project that involves supporting non specialist teachers to bring regular music instruction into their classrooms. Bob demonstrated some simple, but highly effective, ways that the teachers were increasing the music in their classrooms and their own confidence at the same time.

Musicultural Identity in Embodied and Hybrid Educational Contexts was the title of **Trevor Thwaites's** presentation, the final one for Friday. Trevor gave us much food for thought as he discussed his ideas regarding *musicultural identity*, the idea of music education being a pattern of interconnected traits.

The first paper on Saturday, *The Piano Outreach Program: Blurring the lines between performance and music making* by **Katrina Rivera** of Canberra, documented the first iteration of this program in terms of its delivery, potential outcomes and directions for the future. Key aims included making music in order to encourage others to make music, and to promote the general wellbeing of all involved. It was argued that outreach visits to aged care facilities by student musicians had the potential to positively enrich students' lives, and in addition to altruistically using music to help others, may have the potential to prevent issues such as performance anxiety, sometimes associated with music study.

Using conventional music terminology, **Helen Kasztelan** presented her grounded theory paper *Decoding patterns and paradigms in Bartók's select piano works for children: making connections for Western students when learning a 'non-tonal' work*, in a practical way. She demonstrated how analysis can be a functional and dynamic tool to decode patterns and paradigms in 'non-tonal' music at the start of the learning process to accelerate learning outcomes for the student in the studio setting. Using a highlighter to mark-up structural features, themes and patterns was found to be empowering for the students as a way of simplifying analysis. In addition to using visual imagery, connections were also achieved through the use of singing and movement.

The development of an electric guitar meta-canon for Australian schools: connecting cultural islands from the UK and USA was presented by **Daniel Lee**. Using critical analysis as a methodology, he examined the role that technology had played in what he referred to as the 'universal guitar culture', that was dominated by a hybrid of UK and USA repertoire. Recognizing the possibilities of the electric guitar as a legitimate teaching instrument was a relatively recent phenomena, and Daniel noted that extracting a list of significant international compositions suitable for the construction of a meta-canon, to teach what we need to know in the real world, was challenging. However, even though each of the ten songs he used opened a pedagogical pathway, there was reluctance from Australian music educators to use the Australian examples.

PhD candidate at Auckland University, **Barry Man-Kei Lee**, outlined aspects of his paper *Vocational calling, career trajectories and sustainability issues in musicians: a phenomenological study*. The challenges faced by career musicians in following their passion, included the realities of barely making a living in the twenty-first century context of a 'contract' world.

The *Singing for Well-being in a New Zealand School* action research project, presented by **Daphne Rickson** and **Dianna Reynolds**, began with the challenge of defining well-being. Addressing social and emotional needs as well as learning needs, feeling connected, a sense of belonging, and creating a culture of care were considered to be important aspects of well-being in this post-earthquake, newly merged school community context. Singing was considered to be a highly motivating medium that could stimulate the imagination, senses and feelings, and involved interaction with others. They outlined how their action research was developed and sustained through cycles of learning, and discussed the power and benefits of working and learning together collaboratively.

Pauline Griffiths shared her ethnographic work based on grounded theory, *Simply Singing: Nasheeds as connections to the Australian Music Curriculum*. As the Principal of an orthodox Islamic school in Canberra with specific restrictions around the inclusion of music in school programming (music is a 'haram' – a prohibited activity), Griffiths found a culturally appropriate and acceptable connection through the use of unaccompanied Muslim sacred songs (Nasheeds) by including them in other areas of learning.

The Mindful singing: Combining mindfulness and group singing to boost musical confidence of primary and ECE teacher trainees, project presented by **Sally Bodkin-Allen** reported on the process more than the results of the study which involved using mindfulness techniques alongside group singing to boost the musical confidence of primary and ECE teacher trainees. Sally's presentation was interactive, and we sang a three way partner song, as well as attempted a mindfulness exercise.

A refreshing beginning to Saturday afternoon began with **Robyn Trinick** and **Luama Sauni's** presentation of the *Sāsā: More than just a dance*. Drawing on Bronfenbrenner's (1979) ecological model, as they expertly led us through the social and historical understandings behind the artistic moves we were making. Both Robyn and Luama emphasised that this traditional Samoan dance had significant potential as a multi-literacy and socio-cultural learning context. Beyond its popularity as a source of entertainment, they highlighted how important it was to determine how both cultural and educational practices can be honoured simultaneously.

The Engaging the disengaged: A pilot study, presented by **Neryl Jeanneret**, is part of a larger ethnographic study investigating how the inclusive music pedagogy, Musical Futures (MF) approach, engages previously non-engaged students in Victoria Australia. The focus of this project was to profile those schools that had adopted the MF approach and examine the reasons for the uptake from schools previously without music programs in low socio-economic areas. The complex set of data collected included School Census, Attitudes to School Survey, Naplan results, and the Insight Online Assessment Platform. The use of socio-cultural informatics offered by the recently established Social and Cultural Information Platform at the University of Melbourne, will provide support and new insights into the use of technology in supporting the analysis and curation of this complex cross-system data.

Ruth Round's paper applied a phenomenological method in *On a wing and a prayer: Using the focussed listening to music as a stimulus to creative writing*. She described a music and language literacy pedagogy that had been developed and integrated into the writing program of generalist primary school classrooms over the past seven years. Ruth draws on van Manen's (1990) *Researching the lived experience* and Vygotsky sociocultural theory (1986) *Thought and Language* to examine influences on the students' thoughts and vocabulary triggered through listening to music.

Kay Hartwig's paper based on a case study approach, *Crossing Boundaries – International Music Teachers and their school placement in Australia* provides a snapshot of the practicum experience for two international students studying in teacher education programs as they navigate their way through a process of multi-socialisation to be successful. Findings revealed that there were common experiences that indicated room for improving the practicum experience, but that the individual's background and personal agencies, as well as distinct activities and procedures at each context more significantly impacted their success.

The paper *Blurred Boundaries— Exploring Similarities and Differences in Tertiary Music Programs in Victoria* reported by **Jenni Hillman**, focused on a preliminary comparative examination of current provision of post-secondary music education and training in Victoria. With a massively expanded number of tertiary providers, her aim was to identify best practice for preparing musicians for diverse portfolio careers in a difficult industry. This review sets the scene for Jenni's doctoral research study and explored professional musicians' perspectives of the impact of their particular tertiary music education experience on their post-study professional music career in a market driven model.

David Lines used a creative phenomenological narrative approach to present his *The Jazz Ensemble: A phenomenological image of music education* paper. He draws on his own jazz ensemble experiences, reflecting on the music education nuances implicit in them. David builds on the argument as to why creative images of thought are important, especially when the dominant discourse at tertiary level continues to reinforce a frame of learning based around linear notions of skill acquisition, transmission, the 'master-teacher' and assessment.

Advocating for transdisciplinary approaches, **Susan West** shared *Developing the Middle Ground: the politics and economics of a differentiated approach to encouraging on-going social music making for all* as the first paper on Sunday. This Music Engagement Programme (MEP) approach is based on its simple, non-exclusive, philosophy of social, altruistic music making. It models the 'bottom line' economically speaking in a number of ways and compares these costings to other initiatives in similar countries.

Georgia Pike's paper *The 'Distant Music of Social Radicalism': The Pelagian Debate of the 4th century CE and its impact on music education*, focussed on the little known or understood legacy of debates in music and education within early Christian philosophy at the end of the Roman Empire. This study draws on the findings within a chapter of her recently submitted transdisciplinary doctoral thesis which she argued illustrates a philosophical heritage that can be traced from ancient times through to the present day in relation to music education discourse and practice as assumptions about talent, discipline and human capacity.

This next paper considered if there was a *Conceptual Progression in the Teaching of Composition*, would it be applicable to the creative process of teaching composition in secondary schools? The presenter **Shannon Coulomb** noted that there does not appear to be one approach to the teaching of composition within academia or the community. With a wide array of styles and influences available to young people through technology, Shannon emphasised the need to explore logical ways to connect students' previous understandings and experiences with new, more in-depth concepts within the secondary school setting.

Based on his doctoral research, **Manu Faaea Semeatu's** paper, *Islands in the stream: Gifted Pacific Island students and their musical talent* centred around three key questions:

- 1) How do Pacific Island children continue to connect with their Pacific heritage...?
- 2) How can music teachers continue to value and honour the voices of Pacific students and encourage them to bring their voices to the fore in...the communities of learning that exist in our music classrooms?
- 3) How well do non-Pacific practitioners / teachers and researchers truly understand the musical talents of Pacific music students in ways which reflect cultural perspectives?

Referring to the questions above, and the 'third' or 'luminal' spaces occupied by people in the world (Homi Bhabha, 1994), Manu addressed aspects of hybridization and culturalism through the stories of gifted Pacific Island students who had continued to maintain their cultural capital and connections, and have their musical talents recognized in a secondary school context.

Jennifer Stevens-Ballenger's paper, *The Parent-Research Connection: Interpreting music experiences through multiple lenses*, provoked thought and debate around the positioning of parents in ethnographic music education participatory research. Drawing on a recent study, Jennifer described her efforts to interpret human experience through the multiple lenses of researcher, educator, artist, musician and parent when engaging in an immersive music experience with her own infant son. Outlining the advantages of the parent-research connection, she made the case for repositioning parent – researchers alongside teacher-researchers and artist-researchers – arguing that both have gained acceptance at an academic level.

Using musical agency as an interpretive framework, **Bronya Dean** reviewed the existing literature in her paper *Connecting the dots: synthesizing themes in the study of young children's spontaneous singing*, to draw out themes that are important in understanding the phenomenon of young children's singing at home. She aims to explore Karlsen's (2011) sociologically-inspired 'lens' of musical agency based on research with adults to understand if the model had any applicability to her research.

David Forrest's paper *Visualising Peter: Listening to pictures* builds on previous work which brings into question the place of listening in music education, and the enabled practice of listening in a classroom. He shared with us a variety of versions of *Peter and the Wolf* (who knew that Mikhail Gorbachev, Bill Clinton, and Sophia Loren had collaborate on a version!?) and connected the music to artistic interpretations as well.

Linda Webb's paper, *Connecting the disconnected: exploring a collaborative music education Professional Learning and Development (PLD) model in the New Zealand primary school setting* was based on her PhD research proposal. This qualitative research will involve participatory action research case studies across several school settings. The purpose of this study is to investigate models that build teacher capability in primary school music education, by providing an understanding of what is happening, necessary, and possible in the 21st century context.

Stuart Wise and Kay Hartwig's *The Kiwi(s) and the Aussie(s): How do they prepare secondary music teachers?* provided information about the similarities and differences between the models being used at the presenters two universities. The presentation concluded with suggestions about what skills and knowledge new graduates needed in order to function effectively in a 21st century music class.

The final session was fittingly presented by **Jane Southcott**, ANZARME's Chair who had opened the conference and was also the first presenter and had used a connected theme – singing and community well-being. This historical account referred to *Joseph Mainzer: Revolutionary mid-nineteenth century music educator* who popularised mass singing for the working classes, and although short lived, introduced with Hullah, the fixed-doh system. From his early years he advocated for music across the lifespan and for all people.

THE IMPORTANCE OF MUSIC AT SCHOOL:

Lessons from Ngataki

- Renee Gerlich

In February this year, Radio New Zealand reported that music in schools is in crisis. Programmes receive meager funding from the Education Ministry, and there are only about six hours of contact time in music for student teachers, who are leaving education faculties completely underprepared to run classroom music programmes.

Tim Carson from Music Education New Zealand Aotearoa (MENZA) says he believes that every child deserves a quality education, "and that includes music and the arts delivered consistently across schools." Only, he says "it's a lottery now... Music education in primary schools has become a privilege for a few, rather than a right for all. And the professional development has become the work of incorporated societies and charitable trusts."

Music education is important not only for its own sake, but to a child's entire learning experience. Researchers like Linda Tuhiwai-Smith remind us how for Maori, waiata, karakia and whakapapa have historically, and always, been central to the learning process, which seeks "to prepare the child for all aspects of living" and "to ensure that each child will ultimately have the opportunity to take an active, participatory role within Maori society."

As Carson says, "When you're exposed to a quality music programme, all the other outcomes improve. The social outcomes, and the engagement, and the numeracy and literacy outcomes improve as well." He says that the same things happen whether you have classical Western instruments at your school, Pasifika drumming, a ukelele orchestra or a quality singing programme. And, "If you have been exposed to a quality music programme before the age of eight or nine – that's when the world is your oyster."

Carson laments that MENZA, which represents music educators nationwide, has had no support or resources from the Ministry since the roles of specialist music advisors were cut seven years ago. That service was a lifeline.

That service once supported both pre-service and in-service teachers. It was initiated in the 1940s by the post-war first Labour government, a government that was blessed with an education director, Clarence Beeby, who understood the importance of arts to literacy and education at large. He set up an Arts and Crafts Branch within the Education Department that trained art specialists and school teachers in turn. One of its pilot programmes was called the "Northern Maori Project", and ran from

1954-9 at Te Hapua, Ngataki, Te Kao, Paparore, Oturu, and later Pukepoto and Oruaiti schools in the Far North.

Some incredible records from a participating headmaster in Ngataki, Alan Simpson, speak volumes about the importance of music in schools.

Alan taught at Ngataki with his wife Bebe, a classically trained musician, an opera singer who looked after the new entrants, from 1951. Encouraging literacy among the children at Ngataki was the pair's priority when they first arrived – though not at the expense of tikanga Maori, as an ex-Ngataki student, Simon Petrevich, recalls.

"They saw that was part of our lives – the community, the marae, was a critical part of Maoridom... you just learn all this stuff alongside that... you look after your own culture, first and foremost."



Scene at Ngataki School – film still from *Patterns of Growth*

Still, Maori had been demanding proper English instruction since the settler period, since knowledge of English was made essential to participation in policy and law making, and trade in New Zealand. Prominent Maori petitioned parliament for decent English-language teaching all the way back in the 1870s. Ngataki was a neglected settlement, and given their posting in the school, Alan and Bebe were determined to make what difference they could through literacy. It was a while before Alan saw how music could get them there.

Initially, in Ngataki, Alan observed that conditions meant:

There was a complete lack of interest in reading for fun or any other reason. There was just no desire to read... no family bought the newspaper regularly and home reading was nil for parents and children. It was obvious that somehow this disinterest had to be overcome before details of reading method were tackled. (Simpson, 1959a)

The lack of motivation was understandable. Ngataki was a settlement to which Maori had been relocated, uprooted from Te Hapua following the devastating impacts of European colonisation. Alan explored some of the history of the area.

In the 1940s Te Hapua, the most northerly settlement in New Zealand, was in a bad way. It had been exploited by Europeans of the early century then abandoned when the valuable gum of the extinct kauri forests ran out.

Local Maori had lost touch with their cultural roots, had no housing except huts in the scrub, no real income, little defence against disease, no apparent future, and little hope of rising out of the slough of despair with little desire to try... Te Hapua was over 80 miles north of Kaitiaki so it could easily be ignored. Authority at that time appeared to care little about this uncreditable legacy from the heady days of the rich pickings by men who took and gave little in return.

The Far North was out of sight and certainly out of mind until protests from local teachers and itinerant administrators forced the hand of distant authorities of Central Government... Considerable efforts were made to improve conditions from which came the idea to shift some families to Ngataki, a then totally undeveloped wasteland of scrub some 50 miles south.

A migration of some twelve families took place. All were uprooted from what they had known and however bad that was, at least there had been a measure of security, some happiness, some laughter and good times... Family ties were cut off by inadequately roaded land full of deep gum holes... Worst of all their ancestral land had been left behind with only European promises that life would be better. (Simpson, 1959b)

In 1951, because small schools didn't employ cleaners, the children had jobs to do each day before they went home.

Our floors were so clean you could eat off them... Big kids pulled the little ones round and round on sacks till surfaces shone... The work took 15 minutes a day and for their efforts all pupils were issued throughout the year with exercise books, pens, pencils, etc. at no cost. (Simpson, 1959b)

Many of the children were shy, whakama, and reluctant to speak English. Alan decided that, before anything else at school, he really wanted to get the children talking.

The first thing to develop, the lead in to greater accomplishment by all pupils was I thought, the improvement of oral expression.

One hurdle though, from Alan's point of view, was the reluctance of the parents of school children to speak English at home.

The parents used to say that they would not speak English in front of their children as they would be laughed at for making mistakes so then the children had to be shown how to help their parents! (Simpson, 1959a)

By 1953, after two years of solid teaching, "we had run out of ideas. It was going to be more of the same perhaps to burn out." Bebe, who was a trained opera singer, was doing some great things with the small children including teaching music, though Alan hadn't yet recognised what an asset Bebe's skills were.

Music... was taken by my wife, an expert, as I felt inferior and anyway couldn't see much value in it. She had a really wonderful choir. Breathing perfect, tonal qualities, voice production, pronunciation – all that could be desired. Yes, the singing was good, extremely good, but unfortunately it stopped there...

The period over, music was forgotten till the next week. There was no attempt to carry over any of the thrills, the successes of the children. I left it in its narrow groove practically ignoring how the children came into their own at this time. (Simpson, 1959a)

Alan would soon transform his attitude to Bebe's practice. In 1954, national arts and crafts supervisor Gordon Tovey travelled to the far North for the Northern Maori Project, setting up a network of schools that would develop teaching methods responsive to the needs of Maori children and communities, and anchored in the arts. Tovey was keen to put the best current theories of arts-based, child-centred education into practice, and to augment and spread good ideas by assisting teachers. Alan later recalled:

It was a complete surprise to be asked to join an official project to investigate ways of better teaching remote Maori children. An endeavour was to be made to develop aspects of classroom education by integrating Drama, Art and Crafts, Music and Movement with other subjects. (Simpson, 1959b)

A Ngataki student remembers 'dancing punctuation' with Tovey: "dancing full stops, pauses, question marks and exclamation marks... we used the movements in our dances, as part of something we made up" (Simpson,

1966). Jim Allen, an art specialist, taught Alan to allow the children to sing whilst working. "I was not happy about that," Alan recalled, "as I thought it would break their concentration but they did sing and pot at the same time making a magical scene, the beginning of many such" (Simpson, 1966). Alan also eventually used music to inspire writing exercises, and had the children make all number of instruments, including drums. They embraced the initial chaos and excitement until boredom prompted discussions about conducting signals that would allow music composition as a group.

To develop musicality, a variety of experiences in sound and rhythm were built up through melodic improvisation. So body instruments (stamp, clap, snap and patschen) were used to prepare rhythm patterns. Then non-pitched percussion instruments such as drums, tambourines, rattles, maracas, daves and wood blocks were made in large numbers with great care and attention to detail by children of more senior classes. Good quality hide was used for skins, manuka for claves and sea shells were glued together for rattles. To give a variety of tone, colour and sound duration that would encourage worthwhile composition, melody instruments such as recorders, ukeleles, guitars and bits of old iron were added. Later, before the advent of chimebars, bottles were carefully filled, corked, tuned and played by now competent explorers of sound. (Simpson, 1959c)

There was a bottle orchestra, too: three bottles to each child. "It took some time to tune the bottles then the water level was marked in permanently to facilitate tuning on future occasions".



Still from Patterns of Growth

Bebe's little ones used to astound me with their compositions of simple tunes which they played on the bottle-o-phones made up of seven beer bottles filled up with varying amounts of water to make a scale. They played these with metal spoons or sticks. (Simpson, 1959b)

The kids even practiced their tables using Maori chanting and five-part harmonies. Bebe was running a choir.

Our choir involved all the children. They learnt breathing voice production and pronunciation of English American and German folk songs... Lots of poi and action songs too... Bebe's operettas come to mind too. She would make up a story with the children, help them compose the songs and stretch everyone to the limit by requiring a variety of skills for all the kiddies had a part of some kind. (Simpson, 1959b)

The work at Ngataki was rewarding. As ex-student Jerry Norman says of Alan and Bebe:

They became more than educationalists. They were part of a social change for us too. My sister was named after Bebe, and our youngest brother was named after Alan Simpson. So that the regard that my family had for the Simpsons. (Bieringa & Bieringa, 2016)

Alan remembered how "Often in the morning when we were getting ready for school we would hear the kids singing and playing their home-made instruments along with a guitar."

Even particularly shy children could lose themselves in the action of such activities and gradually accompany their sound-making with a word or two until, in time, flowing conversation became a central feature of all classroom activities. The children became adept at working in groups making up plays or songs based on social study or science themes, or interspersing haka or Maori song and chant with original poems. Doing was important. The building of confidence in individual ability and in the wisdom of the group came out of this teaching approach based as it was on interest, discussion, explanation, respect for each other's opinions and continual excursions into creative enterprises. (Simpson, 1959c)

The school was onto something that would have seemingly miraculous flow-on effects in all areas, especially language and literacy, as Maori have always known the arts to have. A study of symphony orchestra musicians led by cognitive scientist Vanessa Sluming has examined these connections too. In it, orchestral musicians' brains:

... were found to have an enlargement in the cerebral cortex in one specific region... Compared to the controls, the musicians had 699 cubic millimetres more grey matter in Broca's area, a crucial part of the language system in the left hemisphere. Broca's area is the part that we use to generate fluent grammatical speech... Those orchestra musicians also had more gray matter overall than did the non musicians, and their brains were also less susceptible to gray matter loss with age than were those of the non-musicians. (Sluming, cited in Andreasen, 2005)

Ramsay Howie, the senior music tutor from the Auckland Teachers' College, came to see the school one weekend.

Under trees, in circles on the grass, amidst paintings and pottery, anywhere and everywhere we made music together. There was a tremendous outpouring of effort. Outside the school fence the environment was the same but inside it, we created a new world and drank deep of its affectionate atmosphere.

Ramsay also showed us how we could sing our reading to a simple tune, how we could raise and lower our voices like a kite in flight and how Maori chant could be incorporated with multiplication tables and what Italic writing was. But best of all he brought us his warmth and understanding and a genuine interest in what we were doing. We took him sightseeing to North Cape and on return found our big kids had prepared dinner in our kitchen for a surprise. On the Sunday evening as he walked down the sandy path to his car, the children cried. (Simpson, 1959b)

It was not long before changes were happening in literacy.

After eighteen months it was interesting to find senior pupils wanting to have a better idea of what was in the library, so they were shown a simplified Dewey system which they spent all spare time and some school time on till all books were listed. (Simpson, 1959a)

"And now," says Alan and Bebe's son Shane Simpson: when you talk to pupils of that time who are now of course the elders, they will say, "One of the great things your parents left us was a love of reading, and a love of language." They're very proud of the fact that not only are they readers, but their children are readers. (Bieringa & Bieringa, 2016)

Changes did not only take place in literacy. Alan was also using dance to support his physical education lessons – finding for instance that ballet could help teach kids tennis. The visiting P.E. specialist, Brian Jennings, strongly disapproved and once taunted Alan: "The Far North Sports are coming up, I expect these kids will participate?" (Simpson). That year Ngataki won every trophy in the competition – and Jennings had to present them. He then began suggesting other schools incorporate dance into physical education.

The Northern agricultural advisor Bill Delph once withdrew Alan and Bebe's nature studies funding, after seeing that Alan wasn't following Delph's requirements strictly enough. "I showed him all the art and craft we got from the local environment," said Alan later, adding that Delph's approach was to "come up and meander round, take the kids for a walk in the bush and talk about something they knew more about than he did" (Simpson, 1959).

Alan and Bebe's work provides evidence for Tim Carson's assertions about music education. Carson says it's ironic that we've developed this very focussed, narrow curriculum – reading, writing and arithmetic, "but actually, if you have a balanced curriculum with a strong, quality arts programme that's fostering creativity – all those other things improve as well."

Bebe and Alan Simpson were able to make a difference as school teachers in Ngataki through running a programme that fuelled literacy with oral language fostered with community aroha and government support for the arts. They did it by listening to tangata whenua, listening to children, and by nurturing the love that children have for music.

To learn more about this era of education in New Zealand, see *The HeART of the Matter* at 2016's New Zealand International Film Festival.

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Renee Gerlich was the researcher for the recently released education documentary, *The heART of the Matter*. She is a writer, based in Wellington. This article was first published on Renee's blog (<https://reneejg.net/category/education/>), and we are grateful to her for allowing us to publish it here.



Still from *Patterns of Growth*



Photo of Ngataki School from *Alexander Turnbull Library*, Gordon Tovey collection



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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.



MUSIC EDNET SUPPORTS MENZA & KATIE WARDROBE WORKSHOP TOUR

In the last week of term 3 MENZA presented a series of workshops in Invercargill, Dunedin and Christchurch with Katie Wardrobe (Midnight Music) from Australia. Also attending in Dunedin and Christchurch were Keith Huxtable, Managing Director of Music EDnet, along with Phil Pegler ... the newly appointed New Zealand Manager for Music EDnet. Many readers would know Phil as a current MENZA Board Member and, for many years, the HOD Music at Naenae College in Lower Hutt.

Music EDnet and Katie Wardrobe have worked together for many years, since starting up Sibelius in Australia in the late 1990s, and the South Island workshop tour was a timely opportunity for Music EDnet to connect with local teachers and actively support MENZA in promoting these worthwhile events.

Music Technology Reviews ... valuable prizes for 3 attending schools

With Katie presenting a number of outstanding sessions on utilising music technology, Music EDnet offered three Music Technology Reviews for Katie to draw as prizes for attendees. A Music Technology Review is a unique service provided by Music EDnet for schools and is a comprehensive planning process to ensure a successful future with technology. Valued at over \$1600 a Music Technology Review takes account of your curriculum

focus, year levels and class sizes, physical facilities and room layouts, existing technology and infrastructure, ICT and BYOD/BYOT programs, budgets and funding options and PD requirements ... and develops and documents your vision and a blueprint for planning.

The winning schools from each town were:

- Invercargill – Cromwell College, Trish Copland
- Dunedin – Taieri College, Chrissy Cochrane and Daniel Potter
- Christchurch – Hagley Community College, Fiona Oudshoorn

The Music Technology Reviews will be conducted during term 4 including site visits to each school. More information is available at www.musicednet.co.nz/MTR-NZ.

Ongoing support for MENZA

A note from Keith Huxtable, Managing Director

With Music EDnet now operating in New Zealand, we are committed to working closely with MENZA in supporting music in education. The aims of MENZA are complementary to our mission where we add emphasis on assisting schools/educators to effectively integrate technology with the focus on student learning and delivering desired outcomes ... driven by the curriculum.

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 *Tune Me In*, 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 and information about recent NZ music research through association with the activities of MERC, the national music education research centre. ANZARME the Australasian music education research body;
- Membership to, and the exchange of information with ISME, the International Society for Music Education.

To join, register online at: www.menza.co.nz

Email: admin@menza.co.nz

Website: www.menza.co.nz

Cell: 022 4121 033