



Sound Arts

MUSIC EDUCATION
NEW ZEALAND • AOTEAROA
Mātauranga a Puoro o Aotearoa



in this issue...

Instrumental Music Education

Itinerant Teachers of Music

An Orff approach to instrumental music

Playing instruments in ECE

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Cover photo: French horn tutor Antonio Dimitrov in action at CSM, the Christchurch School of Music.

Never too late to learn! Christchurch School of Music

from Mark Walton

My definition of an optimist is a 92 year old who goes out and buys a clarinet for himself after participating in one of my Australian summer camps for adults who have never played a musical instrument before and cannot read music. I believe passionately that it is never too late to learn.

So, on my arrival at the start of 2005 as the new Musical Director of the Christchurch School of Music, recruiting some adult students to learn the clarinet seemed an obvious thing to do.

I signed up some CSM parents, I spoke on local and national radio programmes and I even went on CTV's "Shopping with Jo" and "Good Living" programmes to sell the idea that It Is Never Too Late To Learn.

I wasn't overwhelmed with numbers but I did start with a group of five adults and soon the word got out that these classes on a Saturday afternoon were not only seriously good fun but very productive and enlightening.

By our annual Showcase Concert on August 19th we had a group of fifteen adults, late starter clarinet players, who were able to walk out onto the stage of the Christchurch Town Hall auditorium and perform to a rapt audience. I had written a piece especially for them called "We Are Putting On A Concert" and in this upbeat piece they were required to play just about all the notes they had learnt with a big clear tone, count bars' rest, play with dynamics and all in front of an audience of over two thousand people.

I am sure none of these adults at the start of last year ever imagined that they would or could have done this and in fact even now some of them still think it must all have been a wonderful, surreal dream.

Of course the effect on the audience of seeing these not so young people in action meant that lots more mums and dads, grandmas and granddads decided that they wanted to learn. Fortunately they didn't all decide to learn the clarinet so now at the CSM we have late starter classes in flute, clarinet, saxophone, trumpet, trombone, violin, cello and ukulele.



As we redefine the role of the Christchurch School of Music, it is fast becoming a centre for lifelong learning and enjoyment of music. Our Late Starter programmes are growing at a wonderful rate. Adult students will struggle with certain aspects of learning but with the right teaching and encouragement and by setting realistic goals, learning to play an instrument is possible at any time of your life.

In my original class of five we had Cyril, aged eighty, who heard me throw out the challenge on Concert FM. Cyril has listened and loved music all his life but never played or read a note. He is now a valued member of our adult junior woodwind ensemble and doesn't miss a week. Owen, aged seventy two, also started in the original class and he likes to learn something new and exciting each year. In 2005 he learnt how to fly which he found exhilarating so his 2006 challenge was learning the clarinet. Owen has had various medical problems including the loss of feeling in his left hand so initially it was a challenge for both of us. But Owen's perseverance made his fingers much more supple so that he can now play fluently down to the lowest note on the clarinet - and he rightfully feels so very proud of himself.

These class are not just about learning how to play a musical instrument, they are about living, laughing and saying to the world "life gets better as you get older".

It really is never too late to learn!

Mark Walton left his native New Zealand to study clarinet in New York and London and since 1985 has been resident in Sydney. For many years he was Chair of Woodwind and then Chair of Performance, Outreach and Communications at the Sydney Conservatorium of Music. He is currently Director of the Christchurch School of Music in New Zealand. Mark is a leading force in distance education and is passionately committed to ensuring that people in remote areas can have access to music lessons.

Mark has written, compiled or edited over two hundred music publications many of which have become standard woodwind teaching repertoire. He has recorded ten solo albums and has recently written a highly successful children's musical: Bobby The Musical.

Life on the road

(or at least the Auckland motorway system!)

A snapshot of four ITMs in Auckland Secondary Schools

from Kirsten Saunders and Stephanie Lees

Annette Webster (Flute, Clarinet and Saxophone), Jack Mooney (Guitar) and Fiona Nicholls (Keyboards/Piano and Voice) all teach more than 20 hours a week in a wide variety of Auckland Secondary schools – all deciles, integrated, private and state, single sex and co-ed. Patrick Tanielu (Drums) teaches privately as well as his 12 hours of itinerant teaching each week.

Annette is the only ITM regarded as “full time” by the PPTA at 20 contact hours, whereas at 22 ½ hours, Fiona is regarded as “part-time”. Annette, Jack and Fiona are all university graduates (Jack in Science) and hold teaching diplomas – Jack studying for his after a number of years as an itinerant. (He studied for his teaching diploma so that he could teach in the classroom – he feels it gave him useful knowledge and a better pay rate). Patrick is in the process of completing his degree but he is currently employed on an LAT basis (Limited Authority to Teach).

Annette is one of a dozen or so ITMs who, unlike the several hundred others in the Auckland region, are contracted and salaried p.a. (as with classroom teachers). Jack, Fiona and Patrick negotiate separate contracts with each of the schools in which they operate. (Or, in the case of private schools, they contract with parents).

Their instruments, employment contracts and conditions may differ but there are many other similarities in their work as Itinerant music teachers. All four are passionate and committed teachers.

They all teach students in groups – three students being the usual size and in half an hour periods most often, although Patrick has 8 students in one of his groups which, in his words, is “far too many!” They comment that groups are effective if they are organised according to the students’ ability and experience level. Annette says: “One advantage of group teaching can be the peer pressure to practise and keep up with the others”.

Fiona and Jack are able to use headphones with their electric instruments in order to give attention to one student whilst others continue to practise or warm-up. Patrick teaches theory and stick work, as well as drum rudiments, with his students taking turns on the drum kit during their lesson.

Fiona and Annette have occasionally put a student through a ‘grade’ exam but feel that the brief and group lessons make this an unrealistic option for students learning at school in most cases.

Jack and Annette have been itinerant teachers for twenty years – eleven in Fiona’s case after five as a classroom teacher. They are all well qualified to comment on

changes in the demands and expectations of instrumental teaching in secondary schools. As experienced teachers they make it their business to know when performance assessments are to occur and what the expectations are regarding repertoire. Jack, Annette, Fiona and Patrick have all participated in assessing student performance at times, but Patrick believes this is essential all the time as different instruments have their own specific requirements.

Annette comments that the emphasis has changed in the last twenty years. Back then, itinerant lessons were primarily an ‘optional extra’ for students, with a focus on gaining skills ‘for fun’ or to play in the concert band or school orchestra. The introduction of performance music for SC in 1992 has put pressure on the itinerant scheme. In the four years Patrick has been an itinerant teacher he has noticed that student accountability is much greater now than when he was at school.

NCEA assessments and performance requirements place very high expectations on what needs to be achieved at itinerant lessons. In many schools senior music students are given priority for these lessons followed by year 10s, then year 9 option music students and if there is any allocated spare ITM time left other students may have lessons.

Fiona observes that many of her keyboard or piano students arrive at the beginning of their level one NCEA with too little piano



background and are forced to become singers! Jack notes that Jazz and technology are now taken seriously and assessed.

Jack, Fiona and Patrick are also called upon to help students with composing during their instrumental lesson time. All four teachers have large personal collections of appealing and 'graded' teaching materials! Jack initially sources current material from the internet but often needs to correct it. He often transcribes New Zealand music for his students. He tries to find out their interests and to teach them necessary skills using songs that they want to play. Getting students to practise hasn't been an issue for him (not surprisingly). Patrick uses a mix of modern music and his trusty book *How to Play Drums Today* published by California Music Press in 1968! All four enjoy the schools in which they teach, have taught some very interesting and successful students over the years and say it's a very worthwhile job. (There's a dedication to Jack on Blindspott's top-selling debut album)

Kirsten Saunders is HOD at Papatoetoe High School in South Auckland and Stephanie Lees is Education Manager at the New Zealand Music Industry Commission in Auckland.

University of Auckland graduation gala is a night to remember

It was an evening of classical music with a competitive twist. More than sixteen hundred people packed the Auckland Town Hall recently, for a night of spectacular performances in celebration of The University of Auckland's May graduates.

Featuring acclaimed conductor Uwe Grodd, the University's School of Music players and the Auckland Philharmonia Orchestra (APO), the evening also showcased three School of Music virtuosos who competed for prizes of between \$500 and \$2000.

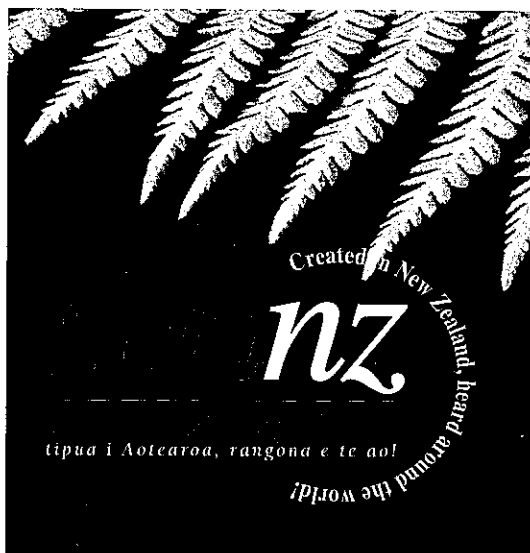


Eugene Lee took home the grand prize for his interpretation of Tchaikovsky Violin Concerto in D opus 35 while Hao Chen earned second place with her Prokofiev Piano Concerto No 3 in C and Christine Kim came third with her rendition of Reinecke Flute Concerto in D opus 288.

Honours student Eugene Lee, says he relished the chance to share the beauty of his violin with the audience. "The violin is the instrument of the soul. You hold it close to your heart when you play, and you transfer your emotions through the violin," says Eugene.

"The Graduation Gala concert was a wonderful way to showcase some of the extraordinary talent and achievements of our students," says Professor Robert Constable, Head of the School of Music. "We are delighted the APO wanted to support our students in this collaboration which can only encourage young musicians to reach their maximum performance level."

For musicians wanting to follow in the footsteps of these talented students the School of Music offers second semester entry into Bachelors, Honours, Diploma and Masters programmes specialising in Performance. There are a limited number of places available to start in July 2007. Contact the School of Music for further information, phone: 09 373 7599 ext 87409, e-mail: info-music@auckland.ac.nz, website: creative.auckland.ac.nz



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The Smokefree RockQuest and Pacifica Beats Competitions Sex, Drugs and Rock'n'roll ?

from Kirsten Saunders and Stephanie Lees

The Smokefree Rockquest and Pacifica Beats Competitions have become a regular and important part of the co-curricular programme for most secondary music departments – squeezed in amongst the Big Sing, the school Musical and Chamber Music Competitions in the winter months. Stephanie Lees and Kirsten Saunders take a look at these competitions....

Rockquest

This year, more than 650 bands have entered the SmokefreeRockquest attesting to the continued popularity of this national band competition. Founders and promoters, Pete Rainey and Glenn Common, both musicians and former teachers, started all this in Christchurch in 1989, originally as a regional competition. Smokefree quickly came on board as a major sponsor in the early 90s. Prizes in the Smokefree Rockquest include thousands of dollars of Rock Shop gear, a MAINZ scholarship and the opportunity to have a York St studio recording placed on a Kiwi Hit disk going out to all radio stations. In the last few years winning bands have also played at "The Big Day Out". C4 televise several hours of the event's highlights.

Pacifica Beats

Smokefree Pacifica Beats started in 1994 as the 'urban beats award' within Smokefreerockquest. In 1999 Glen and Pete ran a separate national final for the Smokefree Pacifica Beats competition. Shirley Allan is now the administrator for this competition and this year there will be six regional final events and a national final. There will be prizes for first and second place, Best Lyrics, Women's Musicianship, Best Vocals, Best Song, and a new award in 2007 for Best MC.

The main difference between the two is that to qualify for Smokefree Pacifica Beats the performance needs to incorporate two Pacifica features: Te Reo Maori or a Pasifika language; a distinctive Aotearoa sound (such as traditional instruments), or dance (such as haka or poi); or reflect the cultural identity of Aotearoa and the South Pacific.

Information about both competitions is to be found on www.theset.co.nz. An additional opportunity for Regional Winners is the New Zealand Music Commission's 'bands partnering concert and workshop' where the young band plans and performs a concert (usually at school) with a professional band or artist in a similar genre.

Where can playing in these competitions take you?

It is no wonder that in the popular music industry these competitions are acknowledged as an important breeding ground and 'step-up' for successful NZ artists. Anika Moa, Bic Runga,

Nesian Mystik, Brooke Frazer, Atlas, Steriogram, Tadpole, The Feelers, The Black Seeds, King Kapisi, Adeaze, Spacifix to name just a few, all started their careers in these competitions. Evermore, currently enjoying worldwide success, took out the Smokefreerockquest competition in 2000 as a group of homeschooled brothers from Feilding. They credit the competition with helping to get their music to performance standard and for giving them many invaluable connections in the music business.

When asked about performance opportunities, lead singer Chris Young from 'Neil Robinson' (winners in 2006) commented: "I'm going to go for the obvious - Smokefreerockquest. What a fantastic idea that competition was on Glenn and Pete's part. Can you think of any venture that could possibly be more crucial in inspiring and helping young musicians to pick up their instruments and find their own voice? This country needs this competition."

This country might need these competitions but does your department?



Experiences from the Chalkface!

Kirsten Saunders, HOD Papatoetoe High School comments on Pacifica Beats: "Some of the things we have enjoyed most about participating in this event over the past 4 years have been the huge variety of performance styles, allowing our students to express themselves in a way that is natural to them – playing instruments such as the ukulele, every size of slit drum imaginable, the koauau, singing in their own native language – all of these unique opportunities for our students to perform what they have known how to do all their life, validating their culture and where they have come from, are incredibly valuable and rewarding for them. Just like in Smokefreerockquest, the opportunity to meet students from schools in other parts of the country who are as passionate about performing as they are is fantastic, and many of them are now friends."

Glenn Common says the standard of bands entering SFRQ just goes up and up. "We really have to pay tribute to the school teachers who put in so much effort," said Common. "Contemporary music is now an important part of the curriculum – it's an area where young people who might not be succeeding academically or on the sports field can show their strength."

The skills taught by Smokefreerockquest...

Pete Rainey believes that "entering this event is demanding – it teaches students a whole range of skills from writing a song through to getting along with each other and negotiating with their teachers and parents. It's the basis for success in the New Zealand music industry – as many of our winners have shown."

In Kirsten's department, students are able to use the original music they write for this competition as part of their composition portfolio for the year, so the many hours of preparation and hard work are not in vain. She says: "In short, there are many benefits for students and teachers who choose to involve themselves in these competitions which incorporate all four strands of the Arts Curriculum in a meaningful way. For most of the students, the real understanding they gain from the experience will stay with them for life."

Jane Egan, Music teacher at Gisborne Girls' High School enters up to a dozen 'all-girl' student bands into Rockquest every year. Although students are allowed to enter a band made up of students



from a number of schools, Jane keeps it 'in-house' to foster female participation in the male dominated industry (and competition). It gives her students a performance focus, extra incentive to practise as well as experience in playing for a 'real crowd'. The Rockquest fits in well with the contemporary music and industry focused course Jane offers at the school. Many of the same girls enter Pacifica Beats and The Big Sing several weeks later.

Director Pete Rainey says the Smokefreerockquest success formula is based on the fact that young people's desire to perform music is simply irrepressible.

"Kids have been forming bands forever but it still takes guts to get out of your garage and go onstage to play your own songs," he says. "Right through the winter Smokefreerockquest will again offer this opportunity in around 40 halls and theatres in towns from Invercargill to Whangarei. That means the contest will air around 1000 new New Zealand songs – it's original music that makes this event stand out from other youth music competitions..."

Kirsten Saunders is HOD at Papatoetoe High School in South Auckland and Stephanie Lees is Education Manager at the New Zealand Music Industry Commission in Auckland.

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Finnishing School: A Kiwi music teacher in Finland

Hugo Drummond, director of music at Rathkeale College, recounts a stimulating and pleasant professional exchange to the music classrooms of Finland where he observed instrumental teaching in the classroom...

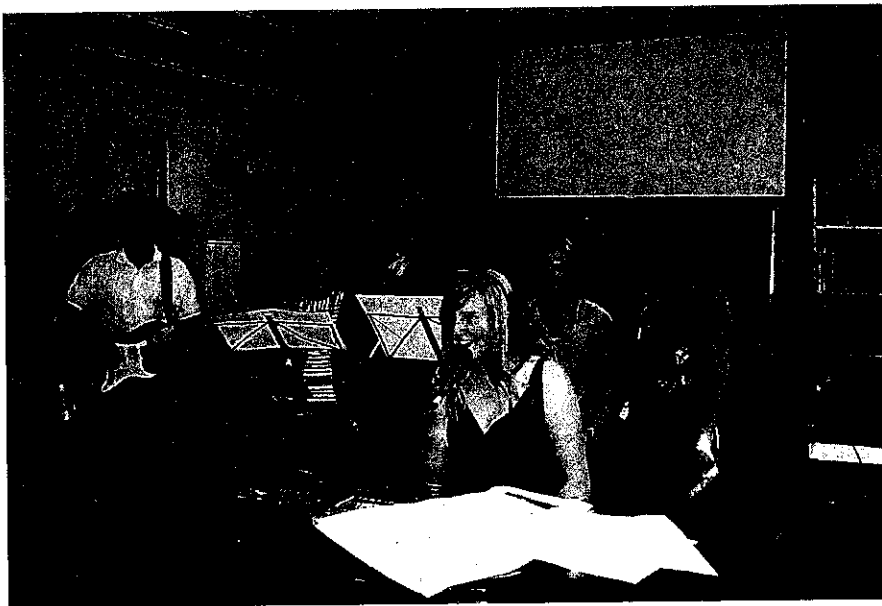
In 2006 I was lucky enough to be selected to be one of four people to represent New Zealand in my industry in Finland on an all expenses five-week exchange courtesy of Rotary NZ. The exchange is called the "Group Study Exchange".

Finland is ranked in the top few nations in literacy and numeracy. It ranks above New Zealand. So with this in mind I went to discover what music education was like in the classrooms of Finland.

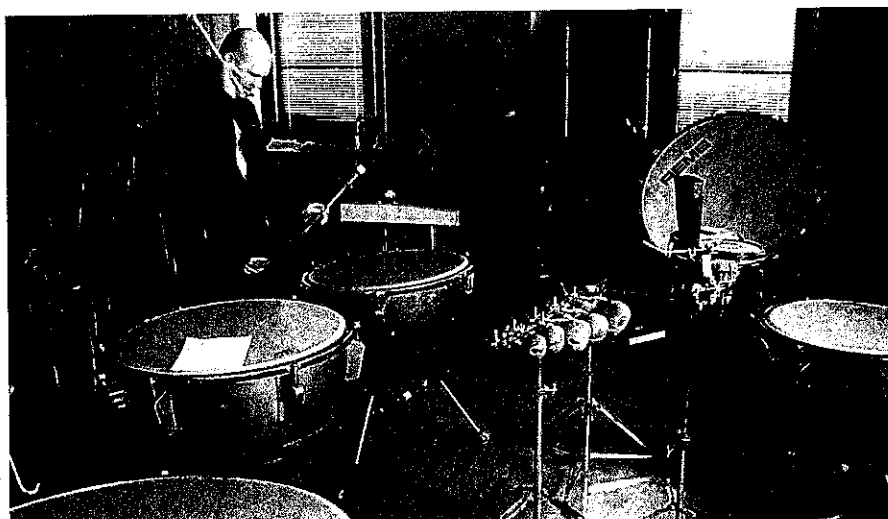
Some of my observations:

All music classrooms had exactly the same set up across the country. They are similar to New Zealand classrooms in that they have desks facing the whiteboard. However, all classrooms have a practical area set up like a studio either at the back of the room or in between the desks. This is for the students to get the 'real' experience of what it is like in a music studio. Most of them have recording capabilities too.

Below is a picture of one class of students performing for me...



You will notice that not only do they have guitars, singers and drums etc, they also have an electric mini grand piano.



Music Education is on a much bigger scale than New Zealand, even though Finland is similar in size and population. The most extreme example of this I came across was a community music school servicing a rural region, similar in size to the Wairarapa. Government funding paid for the set up of the school and up to 80% of running costs. Every region has its own community music school with student numbers between 100 – 300 and facilities that are unbelievably resourced. However, the truly unbelievable thing is that this school has 20 grand pianos in it - along with its own purpose built auditorium and small semi-professional orchestra.

These community music schools are offered outside of school hours as an addition to the music programmes taught in school. As a result, some very talented musicians are produced. I was very impressed with the standard of musicianship shown.

I had the chance to experience a range of school and teaching ideas over the five week trip. I have certainly changed my own approach to teaching with positive results. A few ideas that I immediately put into practice on my return included setting up my own classroom like a studio so the students are learning in a music studio environment, and giving students workbooks for every unit so they are able to work at their own pace and work independently in groups. I am also adapting my teaching and running my units in styles of music, eg, blues, Reggae, Dub, Classical, Rock, etc. Suddenly student interest in music has doubled in terms of the numbers of students enrolling for the course this year.

I am happy to share more about the teaching styles and approaches in Finland that have produced outstanding musicians and instilled a passion for music in many. Feel free to email me at: hld@rathkeale.school.nz

I would be happy to answer any questions.

Hugo Drummond: HOD Music / Arts Coordinator, Rathkeale College

Music contest cultivates tomorrow's stars

New Zealand's longest running music contest, the New Zealand Community Trust Chamber Music Contest, is in its 42nd year. Presented by Chamber Music New Zealand (CMNZ), the contest is the longest running youth music competition in New Zealand and is the only national chamber music competition for young musicians and composers in the country.

The contest was established by Chamber Music New Zealand President Arthur Hilton in 1963 and the first contest was held in 1965. The objective was, and is still, to encourage young musicians across New Zealand, regardless of standard or experience, to perform together and strive towards excellence. "While the contest may change from year to year, its basic objective does not. Our aim is to encourage music making and composing by youngsters at home, at school, wherever they can form a group with their friends." (Arthur Hilton, 1974).

The contest comprises two sections - Instrumental Performance Groups and Original Composition. In 1965, a total of 63 groups, comprising 220 students entered the first contest. This year, the contest has received a total of 538 entries comprising 2,033 students participating nationwide, with 21 entries in the Original Composition section.

The Instrumental Performance Groups section is open to groups of three to eight performers. Each year in June, District Contests are held in 14 regions; from these, eight groups are selected to compete in the National Final.

Members of each winning group in the District Contests receives a CMNZ prize of \$100 each, and each member of the winning group at the National Final receives the James Wallace Arts Trust prize of \$1,000 each. In addition to this they also receive the Arthur Hilton Memorial prize of a relevant musical text valued at \$100.

The winner of the Original Composition section is awarded the SOUNZ (Centre for New Zealand music) prize of \$500. The winning composition is also performed alongside the finalist groups at the National Final.

Since 1965, around 40,000 young New Zealanders have participated in the contest. Many of New Zealand's premier musicians and composers started their career in the contest including Michael Houstoun, Richard Mapp, members of the New Zealand Symphony Orchestra, the New Zealand String Quartet, the New Zealand Trio and composers John Psathas, Anthony Ritchie and Dan Poynton.

Unusual chamber groups over the years have included a bagpipe chamber music group from Dunedin and a semi-electronic group called The Synthesisers from Southland who performed a combination of taped electronic sound with live strings, brass and percussion.

In 2005, the contest celebrated its 40th birthday with a special performance at Government House in Wellington by two of today's bright stars: violinist Julia McCarthy and pianist John Chen.

Both Julia and John have participated in the contest over the years, performing in groups which won the music contest. Julia's group the Elysian Quintet took top honours in 1999 and

John's Garmisch Quartet in 2001. John's original composition was also performed at the National Final in 2001.

Success in the contest brought international recognition for young composer Jenny Thomas, who in 2002 won the Original Composition section of the contest with a piece responding to the events of September 11, titled *September's Scars*. The following year *September's Scars* was performed by New York-based Eroica Trio during their New Zealand tour for Chamber Music New Zealand.

In 2005, Chamber Music New Zealand recognised that it is not always easy for young musicians, especially in smaller centres, to access all the help they need to do their best work. To help ameliorate this, District Contest Coaching Workshops were established. These have continued with the assistance of the Stout Trust.

The National Final for this year's contest will be held on Friday 27 July in Christchurch. Reflecting the contest's reputation for excellence and diversity, the National Final is included as part of the 2007 Christchurch Arts Festival.



Stars of tomorrow? A group of students at Christchurch School of Music rehearse the Brahms Clarinet Quintet for this year's New Zealand Community Trust Chamber Music Contest.

An Approach to Nurturing Musically Gifted Children in Your School

By Errol Moore

Background: The following article is largely based on experiences within the MoE funded Music Heartland Project (2003 – 2005) for musically gifted and talented musical children which provided a programme for about 80 children per year across a cluster of eight south city Dunedin schools.

The fact you are reading it probably means you are already aware of the real lifelong music learning potential and community benefits from opting to invest in a programme for musically gifted children. So, when you pass this onto your principal or a person who has the school's community image in mind remind them of David Keen's New Zealand research *Talent in the New Millennium*:

"More than half the students played a range of sports and more than half were involved in music or dance, both in school and as leisure activities...The high status of music among the interests of gifted young people suggests that this subject should be promoted more vigorously in schools" (Keen, 2006, p. 4).

What does it mean to be 'Gifted and Talented'?

So what might we mean by musically gifted? I tend to go with the ideas of Gagné. He proposes that people may be gifted in one or more areas but after hard work, a supportive environment, intelligence or aptitude, ability to relate to others and chance, the learner may end up as talented (Mc Alpine, 2004). That is, for the individual to become one of the top 10% of plumbers, musicians or something else! (Gagne, 2005; Gagne & Schader, 2006). While these days most seem to agree that the environment, attitude and passion of the learner have a big role to play, according to Gagné, innate abilities are just as critical. How would we know a musically gifted child if we saw or heard one? You will probably already know the kinds of criteria, that is, the child is interested, talks about music a lot, works away at musical things independently and shows a creative feel for music (Archer; Haroutounian, 2000; Piirto, 1999). However, an extra challenge for music identification is that if there is no depth in the child's classroom music activity, or where families or school do not value musical excellence aptitude is most unlikely to be identified. A number of researchers have mounted strong cases to suggest that people are as gifted as they are allowed to be by their environment (Csikszentmihalyi & Wolfe, 2000)

Application To Classroom Teaching

Experienced classroom teachers can make a huge contribution to nurturing gifted and talented children. For example, the facilitation skills we as teachers use on an everyday basis are great for exploring music the class listens to and for encouraging music activity that goes on in every child's life. For the child participating in a gifted programme, the classroom teacher needs to give genuine support that impacts on confidence to learn. This may be acknowledging that time out of class is appropriate, or, talking with the tutor about how participating peers can undertake supported leadership roles in the school. Such involvement works on the idea that a surprising

number of potentially very musical children require different input, conditions of learning, and facilitation for appropriate music learning to be a reality. For your school, if well focused, the initiative will also produce wonderful musical results and community strengths through the rapid development of the identified children.

According to research (Riley, Bevan-Brown, Bicknell, Carroll-Lind, & Kearney, 2004), many schools use withdrawal programmes for curriculum areas like music, dance, physical education and generic thinking skills. Particularly in the arts, there seems to be an acceptance that generalist classroom teachers are at a disadvantage in catering for the needs of children who happen to have a high ability. Hence specialists are common and certainly that is my recommendation to schools.



Findings from Personal Research

In my own research I found the parent participants were typically amazed that their child had been identified and even more amazed at what their child had achieved and was able to share over the period one, two or three years. The delightful reality is that apart from the occasional obvious child, there are possibly four or five children in your room right now who are potentially musically gifted but unnoticed. In fact, the musical children who you might recognise because they go to music lessons may not be gifted at all. Rather, they are simply keen or possibly motivated by another family member or peer. Clearly the element of 'chance' is very significant for our musically able children.

To be more precise about identification, I recommend more than one person work with a group of children in a 'regular style' music lesson. It is not a test, however the children do know they are being observed and listened to carefully. The Music Heartland project agreed on broad identification guidelines for children selected for the first ensemble stage:



- They sang in tune and showed they enjoyed using their voices
- They responded well to the opportunity to create or improvise rhythm or short melodic patterns;
- They imitated patterns with accuracy;
- They showed potential to learn quickly and committed themselves to tasks;
- They seemed to enjoy talking about musical ideas and what makes music work.



About half of the children had no previous significant music involvement so there was only some emphasis on children being able to do practical tasks, feel confident about music recall, or showing some aural skill. They were encouraged to make rhythms and/or melodies on a glockenspiel. They talked about the characteristics of a piece of music they listened to. The audition experience was as informal as possible.

From a group of around twelve self or other nominated children you might expect two or three to show up with something a little special. Renzulli (reference) these days notes up to 20% of people who might be gifted in some way. The issue is not about percentages but whether the child, either low or high achieving across the curricula shows a mix of raw potential and an inkling of commitment. We found that teachers in schools liked the input of outside expertise for identification purposes as well as programme delivery.

Having made choices, a positive environment interacting with a child's potential, takes significant time to have genuine effect on music capability. For example, about fifteen hours of ensemble work is needed to confirm the observations of a teacher, parent, child or expert who identified gifted musical potential. Similarly, across the school it takes a year or so for a music tradition to become celebrated which will in itself foster the confidence of many more children to put their hand up.

The Ingredients of an Effective Programme

There are only dos so forget the don'ts!

- For best results you need a passionate, knowledgeable tutor who loves working with children, has a broad musical taste and who interacts successfully. Be it an outside tutor or a classroom teacher the intensity with which children will soon be functioning will challenge any teacher who is not thinking deeply about music and music learning.
- Realistically while there are exceptions, year 4 children and above manage the independent learning possibilities successfully and the speed of skill development observed in Music Heartland.
- Provide a modular programme because this allows re-evaluation and second chances. Modules can be ensemble, a performance project, an integrated creative project or a listening project that involves activity in and out of the school.
- Do collaborate with other schools and across the age range of your own school. Groups of likeminded children are the key for high momentum and high quality creative projects.
- Do include music reading and theory in the programme. It does not matter if the child is Caucasian, Māori or Pasifika. It is the child that is important. Some of the best music readers in the Music Heartland project were children from Pasifika cultures.
- The biggest thrill for the children is to perform and if they are in the groove they will, respond to a deadline, practise independently and cope under the pressure of performance. With learners in Yr 4-8 aesthetic and emotional rewards or deeper understanding of the social/historical or cultural contexts of the music seem to come mostly from what they show in performance rather than talking about or analysing music too much.
- A surprising essential element is substantive creative projects. For example a highlight in the Music Heartland was a group from three schools who worked for thirty hours on a theme of early Aotearoa, New Zealand. It was performed for about 5000 children as part of school's concerts put on by the Southern Symphonia. Such projects produced genuinely original music as well as powerful social commentary at times and personal confidence gains for individual children. Call it self efficacy if you like! A genuine sense of community amongst group members was a special bonus.
- Participating children may well be the ones who finish maths early and head off to practise keyboard in the room beside the staffroom, or have access at lunchtime and after school. Why

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would the school not provide that facility? Sometimes the child will take a friend and be teaching him or her as well. They will know that the staff value what is happening because now and again people stop by and say, "That piece is sounding great now!" These children will be capable of helping their peers in music learning or may even help classroom teachers.

- Your school will be happy for these children to feel a little special. We are all special of course, so to allow children to celebrate their particular attributes takes courage. However the dividends are fantastic for the school and for the child in particular. Much of the programme will be within the regular school day so classroom teachers will expect children to catch up on work but they will also be insightful about compacting the child's other learning areas.
- The school will be honest with the children and families. If a child's commitment wanes, he or she is essentially self-selecting. On the other hand, that child who missed out in the first selection round but who keeps taking a real interest may need a good second look. Some of the most successful Heartland children were brought in part way through a year through the awareness of tutors and or classroom teachers who felt a child 'had something'.
- The school needs to be welcoming of mentors and other opportunities for the children. The regular tutor for the group or individuals will know people who have other kinds of expertise like song writers or a fantastic guitarist or violinist. If you hear that the neighbouring school is having a performance from Strike for example you would organise for the group in your school to go along. Again this is about developing community and above all letting the children know it is OK to be musical!

Robin Maconie Books in Print

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- Evaluation is more than a successful concert or two. It needs to be ongoing and is about communication with tutors and observing that the children are:
 - » showing strengths as performers, creators and readers and understand their responsibilities in developing their brand of musicality as broadly as possible;
 - » fitting in their music learning with other school work;
 - » identifying and talking about the state of their current music learning and what they hope to learn soon (i.e. goal setting) or plan to be involved in musically next year;
- The kinds of music the children get involved with will be up to the school culture, the tutor(s) and the children but goal diversity is critical. For example ensembles and the nature of creative music will have a particular school flavour (Kwami, 2001). Be the theme Pasifika, classical arrangements, popular NZ music or a fairy tale, the aim will be to challenge and expand what everybody in the school considers good music involvement to look like (Swannick, 1999).
- The school needs to access equipment like quality tuned and untuned instruments, two or three electronic keyboards and some interesting percussion like conga drums or rototoms for ensembles. Rock music gear is a bonus. After an initial ensemble programme over say two months, ongoing children will be ready to learn an instrument. That skill building is essential if there is to be quality children's creative products. Heartland found learning keyboards or guitar excellent for giving a child physical co-ordination skills, improvisation and reading development, knowledge of melody and chords. As well, they were pretty well accepted by children and relatively inexpensive these days.
- Value the tutor(s) in your community; they should not be hidden away. This is a person that the classroom teachers chat to often to see how Josh is going on keyboard and organise for Josh play in the syndicate assembly with the other three learning from the syndicate. Look also to community groups to provide support for learning other instruments. It is likely that your school is the best agency for collaborative projects because it is early validation of community involvement as a model for later in life.

What effect did The Heartland project have on children?

From successful participation in an initial ensemble a child carried onto about 20 keyboard and theory lessons over the rest of the year. If commitment was shown and confidence began to glimmer then the tuition continued into the next year which included being part of creative projects where practical and theory skills were applied. Children selected, were out of class for one or two hours a week, sometimes more, yet according to children, parents and teachers, their other curricula learning rolled right along.

It was in the creative projects that potential for integration came to the fore. There were all manner of technologies, languages, and improvisation projects developed, all with music original to the children. What they produced in a short time was astounding. However, while classroom teachers will see opportunity to integrate, particularly through creative projects the value in heightening of interest in language, for example, is not what the programme should primarily be about. The child's willingness to explore, create and play musically is value enough in itself.

The children wowed schools and community during and subsequent to Music Heartland. The essential ingredients were depth, moveable goals and broadminded facilitation expertise.



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- Errol Moore was the instigator and director of the Music Heartland Project. His passion for music extension and community/education links spans thirty years and included community music education research as a Winston Churchill Scholarship Fellow.

Taking an Orff Schulwerk approach

Linda Locke

Since the beginning of time children have loved to play. If you have their interests at heart you will let them learn while they play; they will find that what they have mastered is child's play.

Carl Orff

The term Orff Schulwerk signifies a pedagogical approach to music and movement education within the schooling system (literally 'schoolwork') based upon the work of twentieth-century composer Carl Orff and his teaching associate Gunild Keetman. In the sixty or so years since Orff began his work and as a result, in part, of the establishment of The Orff Institute in Salzburg, which has given teachers from all over the world access to courses of study and practical experience in this approach, Orff-based pedagogy has been disseminated in music education circles throughout the world.

Music for Children (Orff & Keetman, 1958) – the five volumes of composed pieces – many of which are based upon traditional rhymes, stories and proverbs from Orff's native Bavaria – provide the Orff teacher with a wealth of material which was written to serve as a guide to the approach only. Material from these volumes are generally not treated as orchestral scores to be rehearsed and performed by children. Rather the guiding principle for the choice of material in the Orff approach

must be that the material is close to the play and fantasy world of children and that it connects in some way with the cultural heritage of the particular students involved. Mary Shamrock puts it this way: 'The implication surrounding the few speech examples in Volume 1 is that teacher and students in each situation will develop comparable mini compositions based on text material meaningful and appropriate to the group' (Shamrock, 1995, p. 11). A fusion of that which has been culturally given in any particular context and that which can be created out of the immediate world of the child is what is needed.

The Orff music room is a place to come and make music. Wooden and metal barred instruments (i.e. rectangular boxed instruments with tonal bars, whose initial construction, in 1932, was based upon the indigenous, African marimba) are set up around the room, usually in bass, alto and soprano sections. Untuned percussion instruments, drums, shakers, rattle gongs and so on, both

commercially produced and 'homemade' found sounds are also laid out so as to be readily available. In the ideal Orff teaching situation, there is also open space available for movement activities, as movement is ideally always part of the music session. Within the Orff pedagogical approach, to play instruments is to be music-maker as part of a collaborative ensemble. Activities involving moving, listening and singing may occur as preliminary warm-ups or they may be integrated or interspersed with ensemble work involving the playing of instruments.

In ensemble work there is no requirement to play the same instrument each time; in fact, children are encouraged to play different instruments. Unlike the traditional orchestra or musical ensemble, parts are only allocated to specific instruments and players once 'everybody has learned everything'. This gives an understanding of the parts making up the whole. In addition, the learning of each musical part offers specific opportunities for learning and skill development. Although some children quite often develop particular affinities for particular instruments, the emphasis is on shifting and shared roles to encourage children to engage in a variety of musical behaviours.

In the Orff approach the musical ensemble offers an actual and lived out experience of connection, interaction and the potential for transformation. The Swahili saying 'I am because we are' becomes 'I am a musician because we are musicians'. The ensemble demands that we have confidence and belief in ourselves, that all voices are valid and important, and that care and attention must be paid to the construction of musical meaning. This requires careful listening and patient attentiveness to individual and group activity, as well as a willingness on the part of the teacher to, as Mary Shamrock (1995) says, 'recede more and more as the students gain confidence and ability'. She goes on to assert that 'a class able to function competently without the teacher bears witness to her ability and effectiveness' (p. 21).

Orff music-making offers all children an opportunity to be musicians. The increase in numbers of teachers in Aotearoa who are developing a high degree of knowledge and skill in this approach is benefiting those children who have access to these teachers in New Zealand.



Participants in the Level 1 Orff Schulwerk course run in Christchurch on 17-22 April by Music Education Canterbury. The course was accredited by Orff New Zealand Aotearoa and facilitated by Australian music educators, Susie Davies-Splitter and Sarah Brooke.

Orff Music: Alive & well at the University of Waikato

from Clare Henderson

There has been a burgeoning interest in the Carl Orff pedagogical approach to music teaching in New Zealand in recent years, fuelled in no mean part by the energetic leadership behind the newly established Orff New Zealand Association (ONZA).

In order to capitalise on this momentum, the School of Education at the University of Waikato has recently signed a Memorandum of Agreement with ONZA (Orff New Zealand Association) which enables the two organisations to collaborate in the development of a suite of masters-levels papers in Orff Music Education: Theory and Practice. The Arts and Language Education Department in the School of Education is the first in Australasia to offer such papers in Orff Music Education leading to a Postgraduate Diploma in Education (PGDipEd) and eventually for some a Masters in Education.

The first of these papers – Orff Theory and Practice 1 – was taught in summer school this year, while Orff Theory and Practice 2 will be added to the suite of papers in 2008. These papers invite participants to develop an in-depth, experience-based knowledge of both the practical musical content and the pedagogical ideas embedded within the Schulwerk. Each course is offered in two modules. Module one is the face-to-face practical component, which comprises the internationally approved Orff association level 1 practical content (Orff Theory and Practice 1), or the level 2 practical content to correspond with Orff Theory and Practice 2. Participants can opt to take these practical modules as a staff development package only. However, if participants wish to gain credit for a masters paper, they must also take module two of the corresponding paper. These modules are taught on-line and comprise a more theoretical, critically reflective component, which relates to music education as well as historical and educational perspectives and learning theory.

Orff 1 got off to a flying start in summer school 2007, with the enthusiastic guidance of Christoph Maubach and Sarah Brooke, both of whom are highly regarded for their Orff leadership in Australia. They seeded many new ideas and inspired us all to try new ideas and approaches. Clare Henderson and Linda Locke then continued to lead discussions on-line, over the following months. These discussions related to the readings assigned for the paper. Working on-line is not without its challenges, but once one is comfortable with the technology, it offers a meaningful way of engaging with the content as well as the other participants.

If you are interested in taking either the staff development or Masters pathway in Orff Education Theory and Practice in 2008, contact Associate Professor Terry Locke to discuss your possible study options.

Terry Locke: t.locke@waikato.ac.nz or 07 838-4500.

From page 14, opposite:

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Linda Locke is currently music specialist at Henderson Valley School in Auckland. In the mid-nineties she was awarded a teaching fellowship to attend two consecutive summer schools in Orff Schulwerk at Eastman School of Music, Rochester New York. She has been an active member of the Orff New Zealand Aotearoa since that time.

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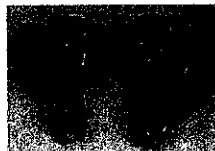


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Play with the best

From page 15: *Orff Music at Waikato*: continued ...

A 'testimonial' comment from Heather Libeau-Dow:

As a music educator lecturing at the Christchurch College of Education and tutoring singing privately, I value meaningful music education. With a strong belief in providing a child centred interactive learning environment and catering for a range of abilities and learning styles, the Orff Schulwerk approach provides a framework for my personal philosophy. After encountering this during University studies, and attending superb workshops by Christoph Maubach, I completed Level One and Two training in Melbourne under the auspices of V.O.S.A. (Victorian Orff Schulwerk Association) Realising I had a solution philosophically and

pedagogically for my practice, I began researching the effect of Orff Schulwerk with undergraduates and singing pupils.

Orff Schulwerk requires considerable commitment in terms of professional development. This is provided by the Masters paper offered by Waikato University. This course combines a summer school block course with subsequent on-line study requirements, making it possible for educators across New Zealand to benefit from superb mentoring. I can thoroughly recommend it as the next step for music teachers.

Heather Libeau-Dow is a lecturer at the College of Education, University of Canterbury and has been one of the students in the Masters Paper in Orff Schulwerk being piloted this year by the University of Waikato.

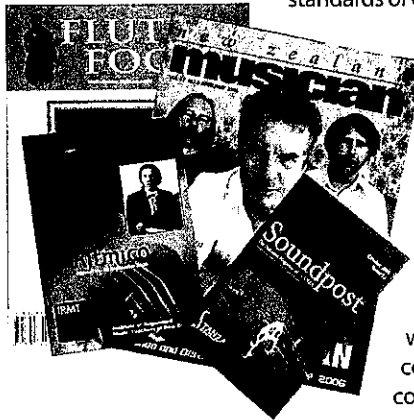
Getting by with a little help from your friends

Students and teachers of musical instruments in New Zealand are well-served and supported by a number of excellent publications (other than MENZA's *Sound Arts*!). These magazines present a wide range of articles, discussions, practical ideas and information focused on particular instruments or styles. Here is a brief selection from among those available:

Flute Focus, an international flute magazine published quarterly, aims to celebrate all facets of the flute world as well as covering topics of interest to musicians generally. Regular columns from highly regarded practitioners and teachers of flute and a very high standard of production values ensure that this attractive magazine is well-prized by subscribers both here and overseas.

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New Zealand Musician is an institution. Through six issues a year it provides in-depth articles, interviews and practical hints on all aspects of musical performance in New Zealand especially in the rock/pop/contemporary music scene. Issues are available free from selected outlets or on subscription. p: 09 373 2572,
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Ritmico is the journal of the Institute of Registered Music Teachers of New Zealand (IRMT NZ) IRMT containing a mix of illustrated features including profiles of well-known musicians, discussions on their teaching methods and experiences, articles, reviews, IRMT news, and paid advertising. It particularly supports registered music teachers with professional development articles, and encourages standards of excellence within its membership. *Ritmico* is published in March, June and September each year. For further information please contact Sharon Martin, President IRMT,
p: (09) 528 3878
e: gsmartin@clear.net.nz w: www.irmt.org.nz

Soundpost is published twice yearly by STANZA (Strings Association of New Zealand Aotearoa) and distributed to members and libraries throughout New Zealand. It includes articles of interest to string players and teachers, reviews, reports on STANZA workshops, and news of string happenings around the country. Back issues available. For further information contact the editor, Jill Stevenson, at
email: hw-jmstevenson@clear.net.nz

There are many others of course: *Mouthpiece* for the Brass Bands Association of NZ, the Suzuki teachers and Examination Board's publications... If you have other favourite and helpful magazines, drop us a line at *Sound Arts*: editor@menza.org.nz



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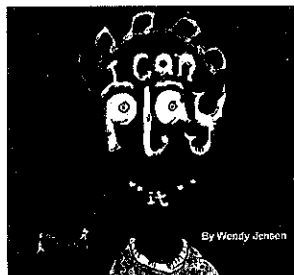
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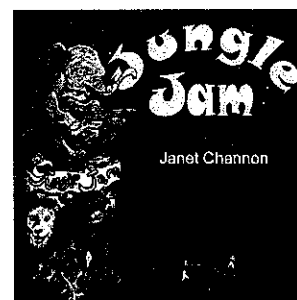
This collection will introduce children in a fun and easy way to playing instruments. The songs have been compiled in skill progressive order. CD1 contains songs for non-melodic instruments, starting with steady beat, then on to rhythmic pattern and improvisation. CD2 contains songs on melodic instruments, with simple steady beat accompaniment, note identification and improvisation. All these skills culminate in the last group of songs, which combine melodic and non-melodic instruments playing in parts.

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Jungle Jam

This collection incorporates simple repeated patterns for melodic and non-melodic percussion, recorder, voice and body percussion. Simple parts are layered together to create complex pieces. Children will be involved in multi-sensory, whole body learning. There are many opportunities for children to add their own ideas whether it is in making up dance movements or creating melodies on melodic instruments. The accompanying Teachers Book has easy to follow teaching steps and activities to help you successfully facilitate instrument playing in your classroom.

Teachers Book & CD \$75.00



6-10 year olds

Marimba Mix

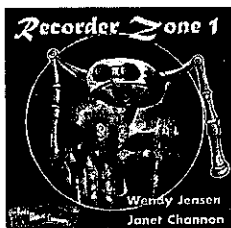
This book and CD set is a collection of original pieces, written for classroom or percussion band ensemble. Instrumentation includes: flute/recorder, xylophone, marimba, glockenspiel, metallophone, bass xylophone or bass marimba, and some non-melodic percussion instruments.



8 - 12 year olds

The pieces include a mix of styles including blues, calypso, march, rock and jazz. Each piece has simple and more complex parts to cater for the varying abilities of group members. All pieces are notated in full score, then in separate parts.

Book & CD set \$55.00



6 - 10 year olds

Recorder Zone 1 is a fun collection of 16 songs for beginner recorder players using B, A, G and E. Backings involve you in 'real music' from the first song. Recorder Zone 2 is the sequel. Each song has 2 recorder parts and optional melodic instrument parts. Photocopy permission is given for classroom use.

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8 - 12 year olds

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Rising French-Canadian star Yannick Nézet-Séguin will conduct this year's season of the NZSO National Youth Orchestra. The young conductor has recently been appointed to succeed Valery Gergiev as Music Director of the Rotterdam Philharmonic. Following a week of intensive rehearsal he and NZSO NYO will present concerts in Wellington (Aug 30), Christchurch (Sept 1) and Auckland (Sept 3). The challenging and exciting programme showcases three cornerstones of the twentieth century orchestral repertoire: Ravel's powerful and disturbing *La Valse*, Debussy's evocative and exciting *La Mer* and, rather than feature a guest soloist, the entire orchestra will take the spotlight in the virtuosic *Concerto for Orchestra* by Bartok.



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In addition to these works, the programme will include world premiere performances of *Belt Sander* by this year's NYO Composer-in-Residence Karlo Margetić, unanimously chosen by a distinguished panel of judges. Karlo was twice winner of the SOUNZ Award in the Original Composition section of the NZCT Chamber Music Competition (2004 and 2005), winner of the Trusts Composition Award in 2005 through the Auckland Philharmonia and joint winner (with Robin Toan) of the 2006 Todd-NZSO Young Composer's Award.

The NZSO NYO gratefully acknowledges our family of sponsors, led by the Adam Foundation and the NZ Community Trust, without whom neither course nor concerts would be possible. For further information, contact NZSO NYO Manager Pascale Parenteau email: nyo@nzso.co.nz or through the website: www.nzso.co.nz

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- He Kāpata Kōrero

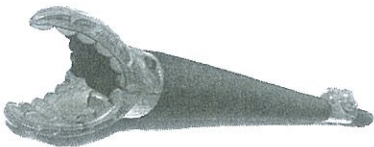
Ngā Taonga Puoro: He Aha Ngā Kōrero?

Ko Hine Rakatauri te kaitiaki wairua o ngā kōauau. He tamāhine nā Tāne Māhuta. E whakaaturia ana ia hei kōwenewene uwaha, nō mea he rite te tangi mokemoke a te kōwenewene ki tō te kōauau.

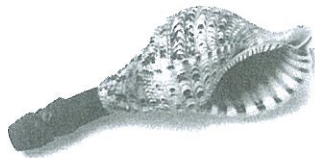


te

Ko te mahi a te pūkaea he pōwhiri manuhiri, he whakaatu hui whai take, me te karanga taua ki te whawhai. He rerekē te roa o te pūkaea, ko ētahi neke atu i te rua mita te roa. Ko te taha pupuhi te kōngutu. Ko te taha whakaputa puoro te whara.



Kei te whakatangihia te pūtātara hei tohu whakaeke mō te manuhiri ki te marae, hei whakaatu rānei kua whānau he pēpi. Kei te whakatangihia anō hoki hei whakahuihui tāngata mō ngā akoranga whai take.



This and other legends indicate why this instrument forms an important cornerstone of Maori practices and spiritual beliefs. A warrior, fit beyond modern conceptions, could sound the 'voice' of a putatara over many miles signaling an enemy's advance. Conversely when played by a tohunga (priest) the instrument can produce a remarkable range of sounds, easily described as other worldly.

Once painstakingly drilled and stitched together the two main component parts represent koha from their respective Atua (gods): Tangaroa (god/guardian of the ocean) the shell and Tane Mahuta (god/guardian of the forest) the wood.

He Rauemi
Maori Music

Format: Hardback, 480 pages

Author: Mervyn McLean
Publisher: Auckland University Press,
31 December 1996



This work is a record of ancient Maori musical tradition and knowledge, and an exploration of the impact of European music on this tradition. It draws on diverse written and oral sources, and includes some 1300 recorded songs, interviews with singers and numerous eyewitness accounts.

Ngā Puoro Wera o te Wā

1. *A Century of Māori Song*
2. *I'm Māori*
3. *Forest and Ocean*
4. *Reo*

A Century of Māori Song

Included are the most popular songs that one would expect to find in such a collection, but also included are a number of original compositions that have been written in very recent times. Indeed, a number of compositions by Morvin Simon, probably one of the most prolific song writers of the current day, are featured. A number of earlier compositions that would have been heard very early in the 20th Century are also included.



There will be instances when the listener may perhaps question if the correct words have been shown, for the fact is of course, that these can vary from area to area, but as far as is possible, the words are as sung on the more recent recordings of artists like Maisey Rika, The Willie Matthews Quartet and the world famous St Joseph's Maori Girls College.

It is advisable to purchase the *A Century of Maori Song* book as this has the lyrics of the various waiata from the CD.

I'm Māori

I'm Maori celebrates traditional and contemporary Maori music. From well-known tribal songs to a range of contemporary originals, which acknowledge the uniqueness and beauty of the Maori people.



Forest and Ocean

Bird and other songs, composed and sung in Maori by Hirini Melbourne.



Hirini Melbourne was of Tuhoe and Ngati Kahungunu descent. He devoted his life to promoting the Maori language, culture and music and died all too soon at the age of 53 in 2003.

Dr. Melbourne was a dean and associate professor at the School of Maori and Pacific Development at Waikato University, Hamilton. As well as being a singer he became an expert in traditional Maori instruments, performing live on the marae and in concert with the noted ethnomusicologist Richard Nunns. For his services to music he was made an Officer of the New Zealand Order of Merit in the 2003 New Year's Honours List. He is greatly missed.

Reo

The Reo compilation CD showcases a selection of talented, emerging Māori language contemporary music composers and artists from Aotearoa.



A unique approach to seeking new talent was utilized, with each artist selected for this album in consultation with the 22 strong Māori radio station network and Maori Broadcasting Agency Te Māngai Pāhō. The radio stations sought local talent, with the successful composers/artists chosen from the various submissions.

The reo compilation CD consists of 12 tracks, a stylish mix of contemporary genres - including R'n'B, rap and soul. Strong melodies abound and the album appeals to both Māori-speakers and to everyone who enjoys good music.



He Kapata Korero

Ngā toi, te marautanga toi Māori, i roto i ngā kura reo rumaki Ko te marautanga toi Māori, arā a Ngā Toi i Roto i te Marautanga o Aotearoa, i whakahoatia i te tau 2000 hei tautoko ake, hei ārahi hoki i ngā kaiako kei ngā Kura Taiao Reo Rumaki. Ko tōna whakaurutanga, arā te whakahiki pūkenga mō ngā kaiako, i tīmatahia ake i te tau 2002.



Nā ēnei kura reo rumaki, i kitea te haumanutanga o te reo Māori i roto i Aotearoa nei i ngā tau rua tekau kua pahure. I te taumata o ngā kura tuatahi (mai i ngā tau 5 ki te 12), ko ngā ara hei whai mā ngā tamariki e hiahia ana ki te ako i te reo Māori, ko ngā Kura Kaupapa Māori me ngā Whānau Rumaki puta noa i ngā kura.

Ko te take i whakatūngia ai ngā Kura Kaupapa Māori, kia ākongahia e ngā tamariki ngā mahi kura i roto i te reo Māori, mā te whakamahi i ngā ariā whakaakoranga me ngā tikanga Māori.

Ahakoia i whakatūngia ēnei kura i waho ake i ngā kura puta noa i Aotearoa, ka taka tonu mai aua kura ki raro i te maru o Te Tāhuhu o te Mātauranga. Ka hāngai ēnei kura ki ngā tamariki mai i ngā tau 5 ki te 12.

Nā, ko ngā Whānau Rumaki he kaupapa i whakatūngia i roto i ngā tikanga whakahaere kura puta noa i Aotearoa nei, ā, ko te reo Māori anake tōna waka kawae, ka whakahaerengia ēnei kura e ō rātau ake Poari Matua.

I roto i ngā kura tuarua (mai i ngā tau 13 ki te 17), he maha tonu ngā whare kura ko ngā whakaakoranga me ngā akoakoranga kei roto katoa i te reo Māori. Ka noho ko ngā Whare Kura mō ngā kura tuarua, e ōrite ana hoki ki ngā Kura Kaupapa Māori mō ngā kura tuatahi. Ka noho pānga tonu ēnei kura ki ngā Kura Kaupapa Māori.

I ētahi rohe iwi nei, ko ngā taumata kura katoa, mai i te Kōhanga Reo, ngā Kura Kaupapa Māori me ngā Whare Kura ka taka mai i raro i te maru kotahi. Ka noho ā-iwi ēnei momo kura, ā, ko tōna turanga he marae, he wāhi e tū ana tētahi wharenuhi, he pānga tawhito tā te tangata whenua ki tōna ake rohe.

I takea mai ngā Kura Kaupapa Māori me ngā Whare Kura, nā te kaha pēhitanga o te Kōhanga Reo, i hangaia mā ngā tamariki, mokopuna e ako ana i te reo Māori, i runga hoki i te tirohanga Māori. I tīmatahia te Kōhanga Reo i ngā taumata ririki, e whai wā ai te pupuri i te reo Māori, ki te whakapakari hoki i te iwi Māori kia riro mā rātau tonu ā rātau whakaritenga e kawae. Mā ngā whānau hoki e whakahaere i ngā kura. Ko ngā whānau tonu ngā kaiwhakahaere o ngā kura.

Arā noa atu ngā momo huarahi hei mahere, hei rauemi hoki i roto i te mātauranga reo rumaki puta noa i te motu. E tipu tonu ana ngā taunakitanga o ngā toi, me te kaha hoki o te whakaurunga atu o te pepa marautanga o Ngā Toi i Roto i te Marautanga o Aotearoa, te pepa i whakahoatia anō.

I ngā wā o mua, tōna tikanga ka whakaakoranga ngā mahi toi Māori i roto i ngā kura mēnā he tohunga whakakō e mahi ana i reira. Kua whakahautia ngā kaiako ki te whakamāori i ngā pepa me ngā rauemi hei whakamahimā rātau i roto i ā rātau mahi kura. Ā, kua tīmata mai rātau mai i te kore, ā, ko rātau tonu kai te hanga i ā rātau ake rauemi, mā te whakapā atu ki te iwi, te hapū, me te whānau. Ahakoa tōna kororia, he nui te wā ka whakapaungia ki tēnei tū momo mahi.



Ka noho ko te pepa nei, arā te Ngā Toi i roto i te Marautanga o Aotearoa, hei pūtakenga, hei ānganga marautanga hoki mō ngā kaiako i roto i ngā kura reo rumaki, hei āwhina i a rātau ki te whakamahere i ā rātau mahi. Kei te haere tonu te mahi o te whakapā atu ki te hunga tohunga o ngā iwi, ā, kua pai ake te tautokotanga o ngā kaiako i a rātau e whakahoahoa ana i a rātau hōtaka mō a rātau akomanga.



Kua whakatūngia e Te Tāhuhu o te Mātauranga tētahi mahi whakangungu kia kitea ai me pehea te whakamahi i te pepa marautanga i roto i ngā kura. 40 ngā kaiwhakahaere i puta ake mai i tēnei momo hōtaka, ā, kua noho hoki ko rātau hei kaiwhakahaere ā-mōtu hei whakaputa i te marautanga o ngā toi. Ko te tino whāinga o te whakangungutanga o ngā kaiako mō ngā toi, he whakatau i tētahi mahi whakahiki pūkenga mō te hunga kaiako, ki tautoko hoki i a rātau mā te hoatu i ētahi rauemi hei āwhina i a rātau ki te whakauru i te marautanga nei. Heoi, kāore anō ngā rauemi nei kia tāngia. Kei te whakamātautau tonuhia e ngā kaiwhakahaere ā-motu i roto i ā rātau mahinga whakangungu. Mai i ngā rauemi katoa, he ripene kōrero, he ripene whakaata me ētahi paerewa mahere e wātea ana ki ngā kaiako puta noa i te motu.

He rerekē anō te pepa toi Māori, i te pepa e whakamahia ana e ngā kura whānui, nā te mea i tuhia e te Māori, i tuhia ki te reo Māori, i tuhia hoki i runga i te tirohanga Māori.

He rerekē te mātauranga mātāpono me ngā tikanga ākoranga ki te pepa e whakamahia ana e ngā kura whānui, ā, kua whakauruhia hoki ngā pekanga mātauranga o ngā toi.

Kua kitea i roto i te pepa Māori, e toru noa iho ngā pekanga mātauranga. Ko ngā mahi a te Rēhia (kanikani me te whakaari), te toi ataata, me te toi puoro. I te pepa Pākehā, kua wehea te kanikani me te whakaari, heoi anō, hei tā te marautanga ngā toi, kua whakakotahitia ēnei pekanga mātauranga i raro i te maru o ngā mahi a te Rēhia. Ko ētahi atu pekanga mātauranga ko te kōrero pakiwaitara, te whaikōrero, te mau rākau, ngā kemu, te korikori tinana, ngā kanikani o ngā momo iwi kē, ngā pou totu, me ngā mahi tūtaki tangata pērā i te pōwhiri.

Ko ngā wāhanga nei pērā i te kanikani me te whakaari, he kinakitanga o ngā momo pekanga mātauranga katoa. Hei tauira, ko te pōwhiri he tūtakitanga o te tangata whenua me te manuhiri. Kei tēnei momo tikanga ko ngā mahi pērā i te karanga, ngā karakia, te wero, me ngā whaikōrero. Ehara tēnei āhuatanga i te kanikani, i te whakaari rānei, engari ka uru ngā mea e rua nei ki tēnei momo āhuatanga. Ko tēnei mahi hoki he mahinga taumāhekeheke, ā, ka noho ko te hunga mātakitaki te tino ia o tēnei mahinga. I roto i te pōwhiri kua noho te hunga tangata ki te mahi i ngā mahi pērā i te whakaari, i te nekeneke, te waiata, te whakaahua, me ngā mahi a

te Rehia hoki, kia kitea mai rātau e te hunga mātakitaki. He mahi toi hoki tēnei tū āhua, i takea mai i ngā pūmanawa auaha o te tangata, ka kawea whakamua ki te araro o te tangata. Ko ngā momo mahi pēnei i te pōwhiri, e kitea ai ngā tikanga tūturu a te Māori e whakaurungia ana ki roto i ngā mahi ā-rangi nei. Koia nei te pūtaketanga o ngā mahi mō te marautanga o ngā toi.

Nā Rawiri Hindle


Kua tata puta mai te Marautanga o Aotearoa Tauri a hei tirohanga mō ngā iwi katoa, no reira me tuku kōrero ki te Tāhuhu o te Mātauranga mēnā he take kōrero, he āwangawanga rānei.

NB

- Ko ngā pikitia o ngā Taonga Puoro mai i Te Papa Tongarewa
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Saturday Morning's Alright!

The 'Saturday Morning' music classes are an institution in New Zealand. For half a century and more, thousands of Kiwi kids have taken the opportunity to learn to play musical instruments in group lessons all over the country.

The Christchurch School of music for example, was established in 1955 and images of the activities that hundreds of children, their tutors and conductors engage in each week are scattered through this edition of Sound Arts (pgs. 1,3,9, and right). Tuition is offered in all orchestral instruments as well as recorder, guitar, singing, keyboard and Aural Perception, Theory, Musicianship and Composition. Six graded orchestras rehearse (from junior to Christchurch Youth Orchestra), two symphonic bands, three jazz bands, three recorder ensembles, choirs, rock bands and chamber music groups for all ages and levels. As Musical Director Mark Walton points out:

"Our students do not only learn by having lessons, they learn by playing and singing in ensembles, performing in concerts and listening..."



Similarly, Raroa Music School, based in Tawa Intermediate School just north of Wellington, caters for 400-500 students each year.

This month, the students are enjoying an extra-special opportunity. They and their tutors are presenting a concert of 100% New Zealand music with most of the works written by composers who have a close association with the school. Philip Brownlee was a tutor at Raroa 10 years ago while Dylan Lardelli, Natalie Merchant and Jonathan Crayford are all current tutors. As a result, not only have the students had the very positive experience of playing music written especially for them, the composers have also been actively involved in the rehearsals and concert performance of the pieces.

"Writing for beginners brought quite different challenges to my usual composition style," Dylan admitted. "It was a good limitation allowing me to focus on different things."

"It is important" says Raroa Music Centre manager Sunniva Zoete-West, "that the students have a real experience of contemporary music which is substantial. The students have reacted really positively to the experience of not only playing music written by New Zealand composers, but also to music written especially for them, and by composers who are actually present, rehearsing alongside them!"

Raroa students are joined by composers Dylan Lardelli (with cello, top) and Philip Brownlee (recorder, right) in preparing their own works for the recent 'New' New Zealand Music concert performance in Wellington.



Musicians Mentoring in Schools Programme (yr 7-13)

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

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

Overcoming a 'fear of chaos'!

Playing musical instruments in early childhood

from Helen Willberg

Research by Temmerman (2000) found that what children like best of all and get least of, is playing instruments. Hildebrandt suggests that this is because of teachers' 'fear of chaos'. Let us work out ways to manage the 'chaos'.

Piaget described children as having '...great pleasure in being the cause'. Let us give our children lots of experience of being the cause of the noise and developing a strong sense of themselves as musical beings.

Playing musical instruments from a very early age develops an interest in sound, provides an expressive outlet, encourages creative music-making, and enhances self-concept as musical beings. Best of all it is noisy, exciting, and fun!

The extent and disruptive power of the chaos of instrumental exploration can be affected by:

Timing

Have your instrument session in the morning when the children are more alert and focused (and able to follow instructions) and the teachers are stronger!

Place

When possible have your instrument sessions outside! The sound is vastly less disruptive and as long as you contain the instruments on a mat or tarpaulin there is less likelihood of ending up with all the drums in the sandpit. This means a box or moveable container of instruments is desirable. One centre I know has a specific box of outdoor instruments and one for the indoors. They often put up a 'tent' over the clothes line and held sessions under there, or up on the flat deck of the climbing frame.

Regularity of experience

The most effective way to manage the noise is by having the children thoroughly accustomed to instrumental music sessions, as part of the daily routine, and used to having instruments available for individual exploration. This enables children to relax in the presence of instruments knowing that they will be available again tomorrow and they don't have to squabble over the one big drum – everyone will get a turn.

Individual and Group Sessions

Ideally instruments are available to be explored individually during an early childhood session. In my experience the most exploration happens when there are also group sessions led by teachers. For best results in musical interest and competence, provide an opportunity every day to experience the wonderful buzz of playing all together in a big group. This can be made easier by having all children with the same instrument, and I find it helpful to use home-made instruments such as rakau or fingerdrums, stones and shakers for this.



Materials

Body Percussion: Remember the very effective use of hands on your body, the floor, surrounding furniture as you make up patterns and keep the beat. Going through activities with body percussion before getting out the instruments can mean that you get a much more disciplined response. En masse, children respond very well to the invitation to stamp on the floor pat on their knees, rumble on the floor, rub palms together...

Making Instruments with children

There are some very good books around which have recipes for instruments that can be made on session.



- **Rubber Band Guitars:** All children can help make a simple box guitars using wine casks, rubber bands and tubes for a 'bridge'.
- **Shakers:** Sound best with a small amount of material inside. Try different materials which produce very different sounds natural for preference: flax seeds, small stones, small shells, dried petals of hydrangeas...
- **Rakau:** If every child has a pair of rakau harakeke (made from the sawn up flower stalks of flax) the sound is not overwhelming as it can be with wooden claves. We use ours in all kinds of ways including drumming on plastic buckets, and on pate.



- Finger drums: papier mache topped tins - one for each child can be another way of getting satisfying playing with not too much noise.
- Balloon-skin drums: tins with both ends taken out and a balloon stretched over one end.
- Poi: consider these as an instrument for their sound potential - patting on the body, or with the hand.
- Tube-Horns: These are more complex to make but have a very satisfying sound. You need a strong tube bigger than a toilet roll, (clingfilm or tinfoil tubes and longer work well) a balloon with the round top cut off, and a piece of plastic tubing big enough to fit into the 'spout' of the balloon. Use masking tape to secure the balloon onto the tube and the plastic tubing into the spout. Experiment to get the angle right and tape into position.

The 'Session'

Every day we have an instrument session of some kind. There is a tried and true list of songs that we sing every time. I'm sure we all have the same list!

- » *This is the way we play in the band*
- » *Everybody play with me*
- » *I play I play I play I stop*
- » *Beat, beat beat upon the Tomtom*
- » *Listen to the music*
- » *Flash flash (or Big Clocks)*
- » *Old MacDonald had a band*

As the children become more capable we have someone 'conduct' the group, signaling starting and stopping, loud and soft playing.



We play along to the occasional tape. One of our all-time favourites is *Pate Mo To Vae* (drumming for the legs) by the Tokelau group Te Vaka found on the CD *New Zealand Music for Creative Dance* (see reference below). It contains skin drumming, log drumming, shakers, and voices in infectious rhythm! It is enjoyed by all ages, with hips and shoulders moving, knees and arms pumping, as well as instruments played enthusiastically.

Another favourite is on the CD that comes with *Taringa Areare, Ears Wide Open SOUNZ Write Guide* produced by SOUNZ, the Centre for New Zealand Music. Called *Just Walkin* by New Zealand composer Judy Bailey, it is a delightful bluesy jazzy piano piece perfect for walking on toes, heels, with different body parts, or rakau leading the way.

At some stage I sing to each child to play his or her instrument in turn, and if appropriate to play us a pattern. We do some naming and listening:

- Listen to the metal play.....
- Listen to the wood play.....
- Lets hear the skins play....
- Listen to the shakers play.....
- Listen to the mbir, listen to the castanets,
- and then 'Everybody play now'

Introducing 'Real' instruments...

Violins cellos and double basses are a great hit - every child wants to have plenty of time to explore these fascinating instruments making their weird and wonderful sounds. Try your local orchestra or secondary school to see if there are players who can come in to the session and encourage them to allow the children to try to play themselves.

As well as strings, we have had great success with brass-playing visitors, and even a single trumpet, and regular sessions with the piano are very popular. How can children choose which instrument to play if they have not experienced a wide range of sound-makers?

I have found that children are entranced by piano accordians, mouth organs, ukuleles, and by xylophones, marimbas and glockenspiels, to say nothing of drums, cymbals and gongs. I have a box of blowing instruments which I produce every now and then along with sterilizing fluid, wet-wipes and towels! There are enough for one each and I try to prevent swapping around. Plastic recorders are great, but so are swanee whistles, ocharinas, koauau, and little plastic liqueur bottles. It's the doing that is attractive!

Never underestimate the power of a well-known song to keep children and adults playing **together!** Enjoy!

Songs to play with instruments can be found in:

- » *Kids Music Company* CDs and publications
- » Learning media publications: *Into Music, Kiwi Kidsongs*, and *Using Instruments with Children* - a set of cards, a tape and teachers book.
- » *Sounds Fun* and *Sounds Forty* from the New Zealand Playcentre Federation
- » UCA publications, which include the *Nga Pihi* series.
- » *New Zealand Music for Creative Dance* CD and *Ears Wide Open: Taringa Areare SOUNZ Write Education Guide* both available through SOUNZ, the Centre for New Zealand Music.

References:

Temmerman, N. (2000). *An investigation of the music activity preferences of pre-school children. British Journal of Music Education*, 17 (1), 51-60

Making Music Matter! Music 07

More than 100 people sang, drummed, conducted, composed, danced, made instruments and talked music over the two days of the conference at Wellington High School.

We are most grateful that the Ministry supported the conference through its Quality Teaching Partnership fund, and that the New Zealand Industry Commission sponsored presenters and provided the classy conference bags and goodies.

Feedback from participants showed an overwhelming need for more such practical, hands-on, face-to-face workshops. The workshops that were provided included a Maori and Paskifka early childhood strand, choirs and conducting strand, technology strand, bands, hip-hop and songwriting, and primary resources and integrated arts. We made it possible for registrants to 'specialise' and take all four workshops in any one strand. It was interesting to note that most chose a range of workshops, indicating the broad range of needs in the group.

We scheduled sessions of world music and Orff percussion for the whole conference mid-morning and last thing in the afternoon. These gave everyone that



Experiencing the Orff approach to music education was one of the electives at Making Music Matter, the 2007 MENZA Conference.

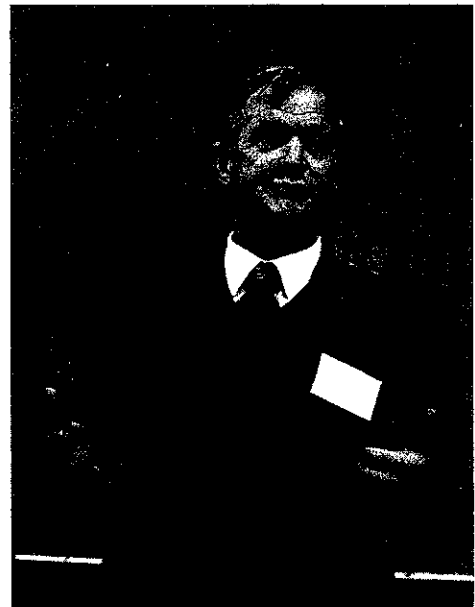
great buzz of making music together that feeds the teacher soul!

The comprehensive conference publication is being used in schools, choirs and early childhood centres throughout the country, but more importantly, the ideas and gain in confidence are being demonstrated by the participants who gained enormously from seeing inspiring teachers in action.

MENZA wishes to encourage future such events, and more local opportunities by promoting and organising workshops around the country to share the skills and expertise of the presenters.



Julian Raphael led the enthusiastic 'Drum Circle' sessions on a variety of 'skin, metal and vegetable' instruments



Keynote 'singer' Dr. Bob Smith

MENZA INCREASING CAPABILITY WORKSHOPS 2007

Day 1 – Increasing Capability – Musicianship, Teaching Aural and Ear Training (Max 30 participants)

- 9am Forum debate – Australasian perspective on music education issues (MoE, Alison and James)
- 10am Kodály Musicianship 1 (Alison Karrigan, Melbourne)
- 11.15am Morning tea (provided)
- 11.30am Teaching a Year 10 Unit using Kodály (James Kuskelly, Brisbane)
- 1pm Lunch (provided)
- 2pm Kodály Musicianship 2 (Alison and James)
- 3.15pm Afternoon Tea (provided)
- 3.30pm Non-Western instruments and aural training – a hands-on session (Fraser Bruce)
- 5pm End Day 1 sessions. Optional dinner 6pm at Grand Harbour Restaurant (\$28pp)

Day 2A – Increasing Capability – Conducting Student Ensembles (Max 20 participants)

- 9am Taking care of Music (Robert Johnson, APO Music Librarian)
- 9.30pm Keynote and Discussion by leading conductor (Marc Taddei, Wellington)
- 10am Chamber Ensemble conducting (Mt Roskill Grammar String Ensemble)
- 1pm Lunch (provided)
- 2pm School Orchestra Conducting (St Kentigern College Orchestra)
- 5pm Video review and points to continue development for individuals

Day 2B – Increasing Capability – Musicianship and Classroom Skills (Max 20 participants)

- 10am Videoing assessments for performance – best use of the camera/technology
- 11.15am Morning tea (provided)
- 11.30am Using Hip Hop in Core Music (Brent Strathdee)
- 1pm Lunch (provided)
- 2pm Songwriting in the Classroom 1 (Charlotte Yates)
- 3.15pm Afternoon Tea (provided)
- 3.30pm Songwriting in the Classroom 2 (Charlotte Yates)
- 5pm End

FEATURED PRESENTERS



ALLISON KARRIGAN, QUALIFIED KODÁLY PRACTITIONER, MELBOURNE, AUSTRALIA
Allison holds a Masters degree in Choral Conducting and Aural Training from the University of Queensland. She has lectured in both these subjects at Melba Conservatorium for the past seven years. Allison specialises in the Kodály method of music education and is Head of Junior Music at Scotch College and Caulfield Grammar School.



FRASER BRUCE, LIVING RHYTHM
Fraser is an experienced teacher, working at many schools in many contexts with particular success in working with at-risk boys. Running the Living Rhythm Drum and Percussion Centre in Kelston, Fraser regularly hosts visiting African musicians. Making his own instruments from scratch, Fraser also has a stunning vast collection of non-Western instruments and enjoys sharing their potential with students of all ages.



MARC TADDEI, MUSIC DIRECTOR, VECTOR WELLINGTON ORCHESTRA
Inspiring and charismatic young American conductor Marc Taddei is known for the passion and attitude he brings to performances, and he continues to garner ever widening recognition as a major conducting talent. In November he was named Music Director of the Vector Wellington Orchestra commencing with the 2007 season.



CHARLOTTE YATES
Charlotte is a recording artist based in Wellington and works as a composer, musical director and touring singer. Her first album "Queen Charlotte" was released in 1991 and the single "Red Letter", was an APRA Silver Scroll finalist, and is due to release her 5th album in May 2007. Her latest album *Tuwhare* with other NZ artists sets songs to the poems of Hone Tuwhare.



BRENT STRATHDEE, DJ DEFINITE
Brent is an Auckland-based DJ and producer for the hip-hop duo 'Definite and Bling' and has been the resident DJ on Hyundai Sportscafe. Brent is a trained teacher of English, Maori and music. He has live, studio and songwriting experience in both Rock and Roots/Funk band styles as a guitarist, vocalist and was bassist for 'D-Dub'. Brent has been a successful mentor for the NZMC school programme since 2004.

JAMES CUSKELLY

KODALY MUSIC EDUCATION INSTITUTE OF AUSTRALIA, BRISBANE
James is an experienced Secondary school teacher, and lectures at the University of Queensland. He has his own company, Sound Thinking Australia, which provides music resources.

WORKSHOP AIMS

This workshop is designed for low participant numbers to facilitate individual development of skills and effective learning. Lunch and refreshments will be provided on both days. Participants must register for each Day programme separately. Please turn over for registration form.

What's on around the country ...

Auckland Music Education

MENZA AUCKLAND are scheduling a Secondary Cluster and Sibelius workshop with students and teachers in Term 3.

MENZA AUCKLAND are hosting "Increasing Capabilities" on Kodaly, conducting and Songwriting at the Auckland Philharmonic Orchestra house 1 St Albans Avenue Mt Eden on July 20/21 (see above)
Contact: stephanie@nzmusic.org.nz

MENZA AUCKLAND, under the guidance of Lee Farley and Stephanie Lees have begun compiling the Auckland itinerant music teachers database.
Contact: lfarley@aucklandphil.co.nz

Hawke's Bay Music Education

MENZA HAWKES BAY under the umbrella of HBSME had a very successful workshop with Maria Winder on 'Kids Sing'. Fifteen teachers and a choir from Heretaunga Intermediate were given tips on training a choir including repertoire, voice placement, vocal techniques, warm ups and some work on the 2007 set piece for 'Kids Sing'.

MENZA Hawkes Bay under the umbrella of HBSME will have a workshop with Daphne Rickson on Saturday 21st July 2007 at Frimley School - watch this space for details or contact:
Ngairé Shand nshand@xtra.co.nz

Congratulations to Ngairé Shand on being awarded an MNZM for services to music and sport in the 2007 Queen's Birthday Honours list.

For more information: Glenys Kempshall
MENZA Liaison Coordinator Arts OnLine
glenandmike@actrix.co.nz

Wellington Music Education :

Songs from Latin America workshop with Julian Raphael, August 4th
World Song, Rhythm and Dance weekend: Aug 31-Sept 2 with Julian Raphael and Sarah Hoskyns.
More information from 021 076 7570 or email: communitymusic@xtra.co.nz

We have an early-November event with Jon Madin.
Inquiries to Renee Dawson: dawson@tawaint.school.nz

We'll Play Music: Orff music workshop with Angela Campbell – Term 4: djcampbell@paradise.net.nz



NEW ZEALAND
MUSIC INDUSTRY
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MENZA 2007
Te Kaitiaki Take Kōwhiri
Mō te Kōwhiri Mūsi

REGISTRATION FORM

Name _____

School _____

Position at school _____

Email _____

School address _____

Phone _____

Mobile _____

Check tick boxes to indicate selections:

- DAY 1** – Increasing capability Aural & Musicianship
 DAY 2A – Increasing capability Conducting Ensembles
 DAY 2B – Increasing capability Classroom Skills & Musicianship

MENZA members – one day \$100, two days \$150. Non-MENZA members \$200 one day, \$250 two days (this amount includes your one-year MENZA membership). All refreshments are included.

My total = \$ _____ Invoice my school
 Please make cheques payable to MENZA or tick box above to receive an invoice for your school

Optional Dinner

- Yes I would like to attend the optional Day 1 dinner, and there will be _____ people. (The \$28pp for this dinner is payable on the night at the restaurant.)

Please write below any specific areas you would like us to ensure are covered in the workshops sessions provided. This could be content you would like to see covered, techniques you would like to know more about, etc.

Please tear off this segment and return with your cheque to:
 MENZA Auckland
 c/ Stephanie Lees, NZMC
 PO Box 68524, Newton, Auckland

MUSIC EDUCATION NZ AOTEAROA

Increasing Capability Workshop for Teachers

Auckland, 20-21 July 2007

Increase your capability in Aural, Conducting, Classroom Skills and increase your own Musicianship



AK Professional Development Support '07

Early Childhood music support group first Wednesday of every Month at CHIMES, Lower Hutt, 24 Anderson Grove. Inquiries to Helen Willberg: geoff.willberg@clear.net.nz.

For details of primary and intermediate school cluster meetings - Renee Dawson: dawson@tawaint.school.nz

Canterbury Music Education:

Canterbury has two workshops coming up:

Splash Splash Splash for junior school teachers Facilitated by Janet Channon *Kids Music Company* Thursday 26 July 4.00 – 7.00pm St Martins School, Albert Terrace. Finger food snacks provided. A fun filled multi-sensory Orff-based workshop that includes wonderful ideas and resources for an educationally sound Junior School music programme. Experiences in cross body coordination,

balance, space perception, team work, as well as development of language, memory and listening skills, mean songs and activities support all learning in the junior classroom. This exciting hands-on session is designed to assist all teachers of junior classes

Music Technology Workshop for teachers of Year 7-10 students utilising both Windows and Mac computers. Saturday 4 August, 2007, 1.30pm-4.00pm Performing Arts Centre, Chisnallwood Intermediate School, facilitated by Judith Bell Specialist Music Teacher. This is for teachers who want to provide computer music and sound recording tasks for the whole class intercurricular task options for the musically intelligent student using music technologies on computers music extension opportunities using computer music software.

At the workshop we will:

- see how to use a variety of software including SuperDuperMusicLooper, and recording software such as GarageBand and Audacity
- complete some sample projects
- get handouts of a large range of task ideas

We will demonstrate ways to use common software, but the ideas can be used on a variety of computer systems, and using cheap or free software.

Coming up in 2007:

October-Jazz for Juniors with Rodger Fox
 November-Marimba Music with Jon Madin and Christchurch's first Marimba Festival

ALL WORKSHOPS: DISCOUNT FOR MENZA MEMBERS

MENZA OTAGO have just had a successful workshop with Dr Bob Smith after his keynote and workshops at the conference *Making Music Matters*.



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.

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 organizations.

The benefits of being a member include:

- Three publications annually of Sound Arts, The MENZA magazine for teachers in kura, early childhood, primary and secondary schools, and teachers in itinerant and private studio, music therapy, tertiary and community settings.
- 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 NZ
- Consultation: as the official MOE recognized subject association, MENZA nominates and is represented by members on MOE, NZQA, PPTA and other advisory or regulatory education review groups;
- Advocacy through association with the activities of METANZ, the Music Education Trust of NZ Aotearoa, and MERC, the national music education research centre,
- Membership to, and the exchange of information with ISME, the International Society for Music Education eg the right to attend the 2008 conference in Bologna Italy.

To join, please fill in the subscription form opposite, or download it from the website: www.menza.org.nz and send it to

MENZA Administrator
PO Box 27499
Marion Square
Wellington 6141

Or email: admin@menza.org.nz

MEMBERSHIP

Name _____

Title/Position _____

Organisation/School _____

Address _____

Postcode _____

Email _____

Phone _____

Mobile _____

Fax _____

Membership type (please tick one circle):

- School/Institution membership \$ 50
(300 or less students)
- School/Institution membership \$100
(more than 300 students)
- Business \$150
- Library (publications only) \$ 75
- Individual \$ 50
- Full-time Student \$ 25
(copy of student ID required)

Please tick one circle:

- I would like to be sent an invoice
or
 Cheque enclosed