

tUNE mE iN

The *M*ENZA magazine



MUSIC EDUCATION
NEW ZEALAND AOTEAROA
Mātauranga a Puoro o Aotearoa

JULY 2018

Volume 13 Number 2



In this issue: the Hook, Line and Sing-a-long Competition Winner, the value of music in health workplaces, inspirational interviews with children's music artists, the Taranaki Secondary Schools Orchestra Day and more ...

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The Editorial team encourages reader feedback. If you have any comments or experiences that relate to articles published in *Tune Me In*, please mail or email them to Abby Sisam, the MENZA Administrator at admin@menza.co.nz. These may be printed in the next edition of the magazine or published on the MENZA website.

The views expressed do not necessarily reflect the views of the MENZA Board and the *Tune Me In* Editorial team.

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

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EDITOR'S COMMENTS

I have thoroughly enjoyed collating this edition of *Tune Me In*, which features heartening articles including a fascinating look at the work of Professor Catherine Crock who set up the Hush Foundation in Australia to transform healthcare culture through use of the arts. I was also stunned by the photos sent in about the Taranaki Orchestra day, taken by Fiona Glennie, a multi-talented Year 12 student at Sacred Heart Girls' College in New Plymouth, who also played bass clarinet in the orchestra.

A warm congratulations to the winner of the 2018 Hook, Line and Sing-a-long competition, James Constable of Rangiora High School for The Smell of Sunscreen. Photos from James' recording session are featured in this edition, alongside his winning score.

I know many of you will have exciting projects and initiatives to share, so please do send in your articles and photos so we can all be inspired and celebrate these events in Aotearoa.

Nga mihi,
Amy Ryan



Amy Ryan

CHAIR'S COMMENTS

Welcome members to another fantastic MENZA magazine. Amy always does a fantastic job and as an organisation we are extremely lucky to have her. As this goes to print we are in a climate of positive change with lots of new initiatives currently being worked through.

We have successfully applied in a joint venture with ONZA (Orff New Zealand Aotearoa) to become a Network Of Expertise. This is a contract with the MOE that comes with considerable funding to help us support music teachers across the country. We are still working out the finer details of this but our application involved PD across the country and some support roles. It is fair to say that this is a major step in the right direction for MENZA.

We have also been successful in our application to manage another TRCC conference in 2019.

A personal highlight of recent was being asked to speak and advocate on behalf of music teachers at the Smokefree rockquest launch and 30th year celebration which was held at Parliament.

MENZA board members can only serve two terms and the 2018 AGM will represent the end of my second term on the board. I have been very lucky in that I have shared these two terms with both Tim Carson and Phil Pegler. Throughout these six years I believe we have seen considerable change for the better and we leave the board in a state of both financial and personal wise strength.

I would personally like to extend extra appreciation to Tim Carson who as previous Chairperson has been my absolute go to for the last year for guidance in this role.

I don't believe any of us will be lost to MENZA and I expect all three of us to adapt to new roles.

Nga mihi,
Tim Randle



Tim Randle

Front Cover Photos



*Taranaki Orchestra Day Cellist.
Photo credit - Fiona Glennie.
Year 12 Student at SHGC, New
Plymouth. Fiona also played
bass clarinet in the orchestra.*



*Monica Ellis (Imani Winds,
US) guides a bassoon student
at NZSM masterclass, 2017.
Photo credit - Chamber
Music New Zealand.*



THE VALUE OF MUSIC IN HEALTH WORKPLACES - PROFESSOR CATHERINE CROCK



A physician at the Royal Children's Hospital, Melbourne since 1994, Catherine has worked closely with patients and families to redesign services and improve quality and safety. She is the Chair of the Hush Foundation, which transforms healthcare culture through use of the arts. Hush produces music for children, families and staff in hospitals around Australia.

Hush has collaborated with renowned playwright Alan Hopgood in the development of the plays "Hear Me", "Do You Know Me" and "What Matters" which are performed in hospitals and Aged Care settings to raise awareness of patient-centred care, communication and patient safety issues.

Hush cofounded the Gathering of Kindness in 2016.

In 2015, Catherine became a Member of the Order of Australia for her contribution to medicine, to community healthcare standards and to the Arts. For further information please visit the Hush Foundation website www.hush.org.au.

WHAT IS YOUR OCCUPATION?

I am a doctor looking after children with cancer. I take samples of their bone marrow and spinal fluid to help with their treatment. This can be very stressful for children, families and staff so I started a foundation called Hush to bring composers and musicians into the hospital so they could compose special music to help keep everyone calm and optimistic.

EDUCATION QUALIFICATIONS AND SKILLS:

Medical degree and a love of music - I play piano and oboe.

HOW DID YOU GET INVOLVED IN THIS WORK?

I had always wanted to be a doctor. Both my parents are doctors and I could see how much they enjoyed their careers. When I started work with children with cancer I had 5 young children of my own and I found the work very challenging - I imagined how it would be if one of my children was seriously ill and needed lots of hospital procedures. I wanted to make the experience better for children and families by bringing music into the environment. The parents were very enthusiastic about this idea. They helped me raise money to produce music CDs and to employ music therapists in the wards and waiting rooms. Hush has produced 17 albums of stunning music that is used in wards, treatments rooms, waiting areas and by the general public around Australia and internationally.

WHAT ARE SOME OF THE SKILLS AND QUALITIES IMPORTANT FOR YOUR ROLE?

Being a good listener is one of my most valuable skills. I am interested in everyone's story. I'm a good problem solver too. Once I see a problem I am good at gathering good people around to help with solutions. For example, when I wanted to bring music into the operating theatres and waiting rooms I asked professional musicians to bring their expertise to help us. Getting the right expertise to help solve problems is the most effective way to go about it.

WHAT HAVE BEEN SOME ESSENTIAL LIFE LESSONS YOU HAVE LEARNT ALONG THE WAY?

I have learnt to be collaborative in everything I do. I have learnt never to assume that we health professionals know what is best for people. Once you truly partner with patients and families and find out what matters to them, your treatment will be much better tailored and much more effective in the long run.

WHAT WERE SOME OF THE CHALLENGES YOU'VE HAD?

Some of my colleagues were unsupportive and obstructive when I was making changes based on what families said would help them through their child's treatment. I was so enthusiastic about these changes, which were based on family feedback, and I found it difficult to understand that some people saw it as me stirring up families and getting them to complain. Given my time again maybe I would have taken this culture change work more slowly. Then again, change is often hard and it has been well worth it in the long run to see patients, families and staff much more relaxed and optimistic during hospital experiences. Some people took a while to appreciate the value that music could bring in our health workplaces. Now it is well accepted.

WHAT WERE SOME OF YOUR MUSIC EXPERIENCES FROM YOUR OWN SCHOOL EDUCATION THAT HAVE STAYED WITH YOU?

We had very little music education at my school but I had a wonderful piano teacher who came to our home. She taught all 5 children one night a week. She stayed for dinner in between the lessons. When I was a medical student I took up the oboe because it is my favourite instrument.

ANY SHORTCUT TRICKS OR ADVICE YOU WOULD LIKE TO PASS ON TO OTHER PEOPLE WHO ARE INSPIRED TO START UP SOMETHING SIMILAR?

Get good people around you to help and then give them plenty of freedom to try things their way so they feel engaged and committed. Don't try to do it all on your own because it will exhaust you and burn you out.

WHAT INSPIRED YOU TO WORK IN THIS AREA/ORGANISE THIS EVENT/DO THIS?

I was inspired by children and families going through really tough times. Even so, these families wanted to help improve the system not only for their child but for others. Once Hush Foundation started, the generosity and goodwill of all the people who have helped us for 18 years has sustained my energy.

WHEN DID YOU REALISE YOU WANTED TO DO THIS?

1998 was the start of this journey for me.

THE VALUE OF MUSIC IN HEALTH WORKPLACES (CONTINUED)

WHAT ARE THE REWARDING ASPECTS OF BEING INVOLVED?

I get to see the joy of children and families enjoying the music when they are in hospital. Using the music in our operating theatre has improved the teamwork in the room. Our hospital staff also find the music calming when the work is stressful.

Our music therapists are a very important part of our team. They engage the children in music activities which take their minds off their hospital treatments.

I am fortunate that I get to meet amazing musicians and performers and work with them closely as they compose and record the music for Hush. We put on amazing live concerts in hospitals and in concert halls.

WHAT DIFFERENCE DO YOU FEEL MUSIC MAKES IN OUR LIVES?

Music is integral to our lives. It has a great role in helping us in stressful situations by providing a sense of calm and optimism. To me it seems vital we have music in healthcare settings especially.

HOW IMPORTANT DO YOU THINK MUSIC EDUCATION IS, AND WHY?

Music education is so important. It is good for the brain. Learning to play music in an ensemble or orchestra is valuable for working as part of a team.



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THE TARANAKI SECONDARY SCHOOLS ORCHESTRA DAY

- Raewyn Hunter

The Taranaki Secondary Schools Orchestra Day has been held annually for over 10 years. It was held this year on Friday the 6th of April, at Sacred Heart Girls' College in New Plymouth.

Each year we get together, choose a selection of music, have the students looking at it in their Itinerant lessons and school practices, then come together on "the day."

It involves teachers from most Taranaki Secondary Schools, plus our amazing team of Itinerant teachers, and some invaluable experts from our local orchestra. We practice together, divide into sectional rehearsals, come back and rehearse together, then conclude the day with a concert with a large audience of parents, friends and local school students.

It is a highlight of the calendar for many of our students. They really enjoy getting together with students from other schools, and it gives many students their only opportunity to play in a large, full orchestra. This year there were over 100 students, ranging from near-beginners, up to very experienced players.

The music this year included a medley from Grease, and an arrangement by local musician Stewart Maunder of the 1812 Overture – complete with canons.

He also arranged Mozart's Ave Verum as a tribute to the late Judy Field, an amazing music teacher who worked across all of our schools and was a pillar of wisdom and provider of encouragement and inspiration to many of us!

The stunning photos in this article were taken by the talented Fiona Glennie, Year 12 student at SHGC, New Plymouth.



The Brass



The Strings



The Orchestra

ORCHESTRA DAY (CONTINUED)



In Concert



Taranaki Orchestra Day Cellist



Raewyn Hunter is the Teacher in Charge of Music at Sacred Heart Girls' College in New Plymouth, a role she has filled for around 7 years. Raewyn hasn't always been a teacher but she has always been involved in music, in a variety of ways. Raewyn loves ensuring students have as many opportunities as she can find for them to be involved in, or inspired by, music.

Raewyn has overseen the organisation of the Orchestra Day for the last 2 years but it is very much a group effort, involving school music teachers, itinerant teachers and private music teachers, along with amazing volunteers from the local Taranaki Symphony Orchestra.

Raewyn says, "Collaboration between schools is a very worthwhile exercise, for both students and teachers – I thoroughly recommend it."



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UC  **MUSIC**

**NAME:**

Elizabeth Lau

HOMETOWN:

Originally from Hong Kong, now living in Auckland.

TELL US WHAT YOU DO FOR YOUR JOB IN ONE SENTENCE:

I am a musician interested in promoting music education.

EDUCATION QUALIFICATIONS AND SKILLS:

MMus(1st Class hons), Music Director of Wairua Sinfonietta, Deputy Music Director of Auckland Choral, Music Director of St Luke's Community Choir, piano accompanist, piano teacher and freelance double bassist.

HOW DID YOU GET INVOLVED IN THIS PROJECT?

Through my love of passion and music: dream, then do.

WHAT ARE SOME OF THE SKILLS AND QUALITIES IMPORTANT FOR YOUR WORK?

On top of musical skills and knowledge (score preparation, conducting etc) you need to have a vision, a purpose to focus on and work towards, be open minded and observant, be mentally resilient, as well as having administration and people management skills. Most importantly - be passionate about what you are doing, and do it wholeheartedly.

WHAT HAVE BEEN SOME ESSENTIAL LIFE LESSONS YOU HAVE LEARNT ALONG THE WAY?

Maintain sensitivity, stay open-minded about critics' feedback and stay humble. Develop your people skills and ability to work effectively within a team. Be prepared to shoulder the responsibility if a situation doesn't turn out the way that you had hoped. Have an ability to trust. Experience the motto: no pain, no gain. It is simply a very humbling and enjoyable journey.

WHAT WERE SOME OF THE CHALLENGES YOU'VE HAD?

Constantly being in trial and error mode to break through boundaries, working with challenging personalities to work things through, finding a way to get it done with limited resources, and finding enough helpers to assist at rehearsals and concerts.

WHAT WERE SOME OF YOUR MUSIC EXPERIENCES FROM YOUR OWN SCHOOL EDUCATION THAT HAVE STAYED WITH YOU?

I am forever grateful for the opportunity to be able to build a solid foundation of music fundamentals in an environment where we experienced and learnt about different music genre. The collaboration skills in my primary schooling helped develop my skills to visualise all possibilities later on. I have also learnt the value of commitment, discipline and integrity; and friendship which are all very important elements for living our lives.

ANY SHORTCUT TRICKS OR ADVICE YOU WOULD LIKE TO PASS ON TO OTHER PEOPLE WHO ARE INSPIRED TO START UP SOMETHING SIMILAR?

There are no short cuts. If you are smart, go with your heart. Be prepared to invest energy and time into it without asking for anything in return.

Stay open, take on responsibility and be prepared if things do not go the way you would have wanted - shoulder it, carry on and work it through. Stay honest and kind.

WHAT INSPIRED YOU TO WORK IN THIS AREA?

I suppose what inspired me to begin with was my passion and love in music. I particularly got drawn into watching the conductor in concerts, feeling the sense of harmony when everyone comes together and being part of a bigger thing - the harmonious sound creates all sort of emotions. I also enjoy working with people and creating events.

WHEN DID YOU REALISE YOU WANTED TO DO THIS?

According to my childhood friend, I have been talking about this since then, which I didn't realise until after the orchestra was established and I was told that.

WHAT ARE THE REWARDING ASPECTS OF BEING INVOLVED?

When it is done, it is a very satisfying journey. When you see others' smiles and know they have had a great time, it makes you happy!

WHAT DIFFERENCE DO YOU FEEL MUSIC MAKES IN OUR LIVES?

Music plays an integral part for all humankind. Sound is everywhere, be it good sound or noise. It plays different roles for everyone - be it an unborn in mummy's tummy, baby, toddler, child, youth, grown up, elderly... we all need music: it's an emotional let out. It creates peace and harmony for each society. If it is been facilitated wisely, it can ultimately improve society for a better world. It's bigger than we can imagine.

HOW IMPORTANT DO YOU THINK MUSIC EDUCATION IS, AND WHY?

I believe that music education plays an integral part in society - in humankind. It has been underestimated in general. Everyone needs music and has a sense of music appreciation in all levels, however it is calling and communicating to them. It is an important means of expression, a unique language which fundamentally has no social boundary. It is understood by anyone, any ethnicity, any gender. Music itself is free for everyone, music education should be made accessible to all, particularly from a very young age. It builds a foundation not only for music as a subject itself, but the foundation of personality, learning skills, social skills, stamina, agility - skills which can be directly adaptable to everything we learn. It has no boundary or ends of learning. If it has been treated well in a healthy system, it is very powerful, it can influence society. It can contribute towards a more balanced society. It feeds our soul.

This is my humble opinion, but I strongly encourage all music teachers to continue to develop their own skills through professional development opportunities or engaging in community projects. I know that the school environment can keep a lot of teachers on their toes all the time and many lead very hectic lives. We must not forget how and why we started learning about music and playing our instruments. It is important to be fed by music, in order to feed the students - our future.

It is my wish that we share the love of music with the wider community by means of concerts and that we have affordable and accessible music education for everyone. Currently, to put on a concert, or to attend a quality concert, is an expensive exercise for all.

WAIKUA SINFONIETTA (CONTINUED)

My hope is that the art world and the business world come together to create more opportunities to create affordable and accessible music education and concerts for all.

ELIZABETH LAU | FOUNDER & MUSIC DIRECTOR

Elizabeth Lau is the founder and Music Director of Wairua Sinfonietta. Her goal was to "bring musicians and audiences together in order to support wider community through the gift of music performance at the highest possible level." Founded in October 2014, Wairua Sinfonietta is a unique Auckland-based orchestra whose players hold a strong belief that music can strengthen communities and unite the world. With like-minded musicians and supporters, Wairua Sinfonietta puts on high quality concerts to increase awareness and raise funds for charitable organisations locally and around the globe.

Wairua Sinfonietta is made up of established musicians, university music performance graduates and emerging artists who are embarking on their music career.

Elizabeth's background is diverse, holding a master's degree in conducting from The University of Auckland as well as bachelor degrees in composition and performance including piano and double bass. Elizabeth studied conducting with Professor Uwe Grodd and Dr Karen Grylls, and piano accompaniment with Rae de Lisle. She divides her time between conducting, piano teaching and accompanying, work as a répétiteur, chamber music coach and professional engagements as a double bass player. She is currently the Deputy Music Director of Conductor, teacher assistant (conducting study) at The University of Auckland and Artistic Advisor of the Mozart Orchestra.

In 2014, Elizabeth took part in conducting workshops in Switzerland, and in Britain where she has been invited to join the class of Prof. Peter Stark and was invited to attend rehearsals and recording sessions taken by Simon Halsey with the London Symphony Chorus and John Wilson with the Philharmonia Orchestra. In June this year, she was the accompanist and conductor for the Suzuki Annual Concert in the Auckland Town Hall and in July she served as adjudicator in the New Plymouth Music Competition.

Elizabeth has attended conducting workshops in the Czech Republic and New Zealand with distinguished conductors including, Miguel Harth-Bedoya, Prof. Peter Stark, Kirk Trevor and Chun Yeh, Anton Armstrong, Prof. Rod Eichenberger, Tecwyn Evans, Simon Halsey and Dr Jo-Michael Scheibe. She made her conducting début with the Manukau Symphony Orchestra in 2003 and has directed many ensembles during the last ten years. From 2004 until 2011 she was the Music Director of MAA - Auckland's Chinese community choir and in 2009, Elizabeth was invited to conduct the Suzuki International Conference Orchestra in Melbourne, Australia.

In recent years, Elizabeth has increasingly worked with Auckland Choral, teacher assistant in conducting study at the University of Auckland and the Auckland Primary Principals Association Symphony Orchestra during the annual music festival. A highlight in 2012 was her appointment as assistant conductor for the world première of *LEN LYE* the opera with music by Eve de Castro-Robinson, a project under the auspices of The University of Auckland performing for a season in the Māhina Theatre, Auckland.

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MUSIC FOR MULTISENSORY LEARNING

- Janet Channon



Janet has co-run Kids Music Company with Wendy Jensen since its inception in 1989. She has extensive experience in teaching classes for children aged 1-14 and currently teaches in the Kids Music Company studio in Takapuna, Auckland, New Zealand. Janet also runs workshops for hundreds of teachers, teacher trainees, parents and caregivers each year, throughout New Zealand and in Australia, Singapore and the United Kingdom. For more information see the Kids Music Company website www.kidsmusic.co.nz.

“Creating musical songs and activities that support multisensory learning and subsequent brain growth has added a whole new dimension to our song writing. This extra dimension puts us apart from most other children’s music.”

HOMETOWN:

Auckland

WHAT DO YOU DO:

I create fun musical activities to help young children develop in all essential learning areas, not just music.

WHAT ARE YOUR QUALIFICATIONS AND SKILLS?

Qualifications: Higher Teaching Diploma, Orff Level 4 (Melbourne)

SKILLS:

Be a clown, play guitar, sing, and jump up and down at the same time.

HOW DID YOU GET INVOLVED IN THIS TYPE OF WORK?

I was a trained primary school music specialist then had children of my own, so was at home. A friend in the same situation and I decided to create musical experiences for our own kids. This was 29 years ago, and thousands of kids have been through our programme since then. Along the way we have developed a huge range of original music, all created for teaching purposes. Because we have used professional musicians when recording, our music can be enjoyed by teachers and parents, as well as children.

WHAT ARE SOME OF THE SKILLS AND QUALITIES IMPORTANT FOR YOUR ROLE?

It is important to enjoy the company of little kids and understand how they tick, plus have a thorough knowledge of child development and an understanding of the importance of movement in that development. It is also important to be a bit crazy. Kids relate to that.

WHAT HAVE BEEN SOME ESSENTIAL LIFE LESSONS YOU HAVE LEARNT ALONG THE WAY?

It is important to have fun. If a child is not enjoying what he/she is doing, then the learning won't go in.

WHAT WERE SOME OF THE CHALLENGES YOU'VE HAD?

Parents are very busy and often can't dedicate time/money to something they know is worthwhile, even though they want to.



Actions which cross the midline build the brain

MUSIC FOR MULTISENSORY LEARNING (CONTINUED)

WHAT WERE SOME OF YOUR MUSIC EXPERIENCES FROM YOUR OWN SCHOOL EDUCATION THAT HAVE STAYED WITH YOU?

We would sing, make up harmonies, sing for fun and to share with others. My parents were both school teachers and we would sing a lot at home, often making up new melodies and lyrics. My Dad loved language, and this gave me a basis in creating lyrics for new songs for children.

ANY SHORTCUT TRICKS OR ADVICE YOU WOULD LIKE TO PASS ON TO OTHER TEACHERS?

Have fun with your kids. If you are not having fun, they won't be either. Music needs to be a positive experience. A teacher has no right to kill that.

All kids deserve music. It doesn't have to cost. Play a rhythm on your body or find two sticks and a cardboard box.

Just as you don't need a PhD in maths to teach your child to count, you don't have to be a rock star to share music with your kids.

WHAT INSPIRED YOU TO WORK IN THIS AREA?

My own kids.

WHEN DID YOU REALISE YOU WANTED TO DO THIS?

The conscious decision to start was 29 years ago when our kids were small, but Wendy (my business partner) and I never realised then how it would grow over the years, with classes and a large range of original music for sale.

WHAT ARE THE REWARDING ASPECTS OF BEING INVOLVED?

The smiles on kids' faces, and the welcome you get when you return to do more.



Real life geometry



Developing co-ordination and concentration



Investigating sounds and rhythms with Mum

UC ARTS IN THE CITY AND ILAM CREATIVE ARTS: THE UNIVERSITY OF CANTERBURY SCHOOL OF MUSIC DEVELOPS COLLABORATIVELY

- Glenda Keam

Kia ora koutou!

It is with great pleasure that School is able to report on our activities over the past year:

With a significant pair of relocations and a number of staffing changes, there is a constant buzz of activity in our central city location UC Arts, at the old Arts Centre, where our performance teaching and public events take place alongside the University's Classics Department and the Teece Museum of Classical Antiquities.

Over the past six months we have welcomed over 3000 people through our doors for concerts, recitals, presentations, workshops and seminars. Some highlights from the last year include our ground-breaking staging of Xenakis' *Oresteia* in collaboration with the Christchurch Arts Festival, lauded by reviewers for the courageous and challenging nature of the production, with special note made of conductor, Professor Mark Menzies (Head of Performance in the School of Music) and his team, with our chamber choir Consortia as Chorus singing in Greek. We also staged three concerts in our Virtuosity series as part of the Arts Festival, including our newly reformed Balinese Gamelan Ensemble. All these events were incredibly well attended and helped to solidify the place of the School of Music in the central city.

We are also moving our Ilam-based teaching (New Music and Musical Culture courses) into close quarters with the School of Fine Arts, sharing the building formerly known as Building 2 and creating a creative space at Ilam for more interdisciplinary work. This will provide increasing opportunities for emerging musicians who want to work with visual artists, particularly in the digital domain.

There has been an influx of performance students this year keen to study with our recently appointed performance staff Prof Mark Menzies (violin, viola, conducting) and Dr Justin DeHart (percussion and performing with technology) as well as our fine team of other instrumental and voice teachers. UC performance teachers maintain professional profiles not just in the city but also nationally (such as touring with Chamber Music NZ) and internationally. Head of Performance, Mark Menzies regularly appears

as a member of the Los Angeles-based Formalist Quartet as well as with other overseas-based new music ensembles, and Justin DeHart returns to the US regularly as a founding member of the LA Percussion Quartet.

We have just made a new appointment: New Zealander Dr Reuben de Lautour who completed a PhD at Princeton will be returning from 15 years of teaching and working in Istanbul to work with our students in the creative music courses across a range of styles and means. A composer, pianist and sound artist, Reuben established the Program in Sonic Arts at Istanbul Technical University's Center for Advanced Studies in Music, where he has been lecturing since 2003. He also has experience as a music producer and Managing Partner of a music production facility, Babajim Istanbul, where he collaborated and planned the construction of studio spaces, and gained a significant reputation as a mentor for young musicians, producers and sound engineers. Reuben's appointment brings to our School a depth of experience that will significantly enhance our teaching and leadership across the spectrum of contemporary music, ideas for potential interdisciplinary projects that we may wish to initiate or be a part of, and will also contribute strengths to our postgraduate supervisory team.

Dr Francis Yapp, first-year-co-ordinator and Musical Culture lecturer, leads our Honours courses where students hone their research skills and work on individual projects. Later this year in November, Francis will convene the annual NZ Musicological Society conference in our Arts Centre location, which will bring musicologists from across New Zealand to share their latest research and interests.

Head of Music, Associate Professor Glenda Keam is currently juggling active research as a composer with her responsibilities as Vice-President of the International Society for Contemporary Music, and planning as Festival Director of the ISCM World New Music Days for 2020 that will take place in Auckland and Christchurch. Hamish Oliver – a familiar figure in many of the city's music and drama productions – teaches music technology and composition at UC, and our Adjunct staff include composer-musicologist-journalist James Gardner and performer-musicologist-educationalist Associate Professor Roger Buckton.



UC ARTS IN THE CITY AND ILAM CREATIVE ARTS: (CONTINUED)

An increasing number of MusB students combine their love of making music in the more traditional ways (notating music and/or singer-songwriter approaches), with more contemporary and technology-based ways. Many of our students combine music study with other subjects: some enrol in a Bachelor of Arts degree with Music as a major or minor; some create conjoint programmes with a MusB programme alongside other subject areas such as law or psychology; and some include one or two Music courses in an otherwise non-Music degree. In November, Dr Justin DeHart will be offering for the first time a summer school course exploring the Hip Hop Revolution.

Of particular interest to non-Music majors, there are applied courses such as Studio Pedagogy, Music in Aotearoa New Zealand, The Music Industry, and Music Internships. Recent internships have provided students with real world experience in orchestral administration, school music learning, event co-ordination, ensemble conducting and leadership.

UC music students gain orchestral experience by participating in UC CYO, the Christchurch Youth Orchestra with whom the School of Music has a special partnership. Our students may also be seen performing among the ranks of the Christchurch Symphony Orchestra, the NZ Secondary Schools' Orchestra, the University's own chamber choir Consortia, the NZ Opera chorus, and the NZ National Youth Choir.

Having delivered a significantly revised curriculum in 2014, we are now further refining the array of courses, and in particular we are bringing performance and composition closer together. This is well supported by our expanded staff expertise: all of our academic staff are also occasional performers, and our performance staff have particular expertise in the area of new music.

During teaching weeks, we have regular events open to the public. Every Monday night the building lights up for New Music Central, a forum for presentation of new music of any type. Whether you are happiest listening to Bruce Russell creating a fascinating noisecape, or listening to hot-off-the-press scored music performed by staff and students, or the improvisational sound worlds of local performers and international visitors such as Isabelle Duthoit and Franz Hautzinger; Consortia performing the music of local and student composers, or Jennine Bailey and friends warming the room with jazzy songs and a relaxing atmosphere, there is something in this series for everyone.

We also open the doors to the public who wish to attend our Composition Workshops on Monday afternoons – where visitors and students present their new creations and invite discussion – and at 1.10 each Friday our

lunchtime concerts presented by staff, students and visitors are attracting a growing loyal audience. Recent performing visitors have included local school groups, and a huge array of musicians from the US, UK, Germany, Serbia, Japan, Australia, and around New Zealand.

We invite you to come and hear these exciting events, check out our new spaces and our up-to-the-minute curriculum, have a chat with our staff, and stay connected by checking out the Events section of our FaceBook page www.facebook.com/UCConcerts.



*Head of Music,
Associate Professor
Glenda Kearn*

Glenda was awarded a PhD in Music by the University of Auckland in 2006 for her analytical thesis "Exploring Notions of National Style: New Zealand Orchestral Music in the Late Twentieth Century". Glenda was President of CANZ (the Composers Association of New Zealand) from 2007 – 2017, and since 2016 she has been Vice-President of the ISCM (International Society for Contemporary Music). Earlier appointments included four years as Treasurer of the NZSME (now MENZA). Glenda has represented New Zealand at international festivals and in 2003 devised, curated and organized the (09)03 Contemporary Music Festival held in Auckland. She also co-curated the "New Zealand in LA Festival" in Los Angeles in April 2012. A composer-analyst, her writings focus on New Zealand music studies, music education, music analysis, New Zealand cultural identity in music, and the psychology of creativity.



CHAMBER MUSIC NEW ZEALAND

"IN THE NEIGHBOURHOOD" PROGRAMMES

- Sue Jane

MASTERCLASSES

Chamber music New Zealand offers an annual programme of masterclasses to enable tertiary level musicians to learn from touring international and New Zealand artists. These masterclasses are offered to the students free of charge and are open to the public:

Check in to see if there are masterclasses coming up near you:

<http://www.chambermusic.co.nz/masterclasses>



Monica Ellis (Imani Winds, US) guides a bassoon student at NZSM masterclass, 2017. Photo credit- Chamber Music New Zealand

IHC ACCESSIBLE CONCERT SERIES

This short series of relaxed performances will go to Auckland, Napier, New Plymouth and Christchurch.

These performances focus on inclusion, participation and discovery opportunities for audiences with learning disabilities. Everyone is encouraged to move around, vocalise and express themselves as they wish. The concerts will be led by community musician Julian Raphael and will feature the klezmer ensemble *The Kugels* (Auckland and Christchurch) and drumless jazz group *Ol' King Cole* (Napier and New Plymouth) who are touring in the CMNZ 2018 Regional Touring Season. These are free, one-hour performances of interactive singing and chamber music. For more info, or to book a spot, go to:

<http://www.chambermusic.co.nz/whats-on/ihc-accessible-concert-series>



Sue Jane

My favourite thing about chamber music is... well, the music! I love the intimacy, clarity and variety of chamber music. I joined Chamber Music New Zealand in November 2011, and have undertaken a variety of positions with this great organisation before becoming their first Education and Outreach Coordinator in 2014.

I have had an eclectic career path to date, starting as a survey/graphics draughtsperson with the Department of Conservation; then moving onto being a funeral/wedding organist and accompanist in Whanganui before becoming Library Manager at Raroa Normal Intermediate School in Wellington. That was a busy and vibrant role where I not only immersed myself in youth reading and literature, but also taught the school orchestra, choir, and various musical beginner groups - all good grounding for this current role, which also includes organising the NZCT Chamber Music Contest.



Mark Walton, member CMNZ group Menagerie South, interacts with a Hohepa Canterbury resident during the 2015 relaxed performance. Photo Credit- Jeffery Wen Photography

HOOK, LINE AND SING-A-LONG - *New Zealand Music Commission*

This year's crop of Hook, Line and Sing-a-long entries proves testament to the great work that Music Teachers are doing with their talented students. It was my great pleasure to audition all the submissions and evaluate them against the competition criteria, based around singability and playability in schools. There were some very mature and harmonically complex submissions, and many others which would be highly fit for purpose but, in the end, a judging panel listened to eight top contenders and selected one winner. The Judges would like to express their thanks to all the very talented students who entered, and the teachers and tutors who supported them. First Place was awarded to James Constable of Rangiora High School in Christchurch for The Smell of Sunscreen.

It was a great experience to meet James Constable at the recording session in Roundhead Studios. James is a prolific songwriter with scores of creative works in his library. Our NZ Music Commission Mentor, Ben King and I, were astounded by the attention to detail and the vision for every bar of every instrument that James brought to the session. Roundhead engineer, Paddy Hill, commented on how enjoyable, smooth and productive the day was. The judging panel hope that teachers and students enjoy "The Smell of Sunscreen".

You will also find a more junior-primary-suitable song on the Hook Line and Sing-a-long website TEACH page. "NZ's Silly Song" is a charming, whimsical piece from Josie Brownlie, Lucia Marshall and Stella McCombie from Waimairi School in Christchurch. The ukulele changes are quick but the C major vocal melody has a range of only a third and is very memorable.



James Constable, winner of the 2018 Hook, Line and Sing-a-long Competition at his recording session at Roundhead Studios with Roundhead music engineer, Paddy Hill

The Smell Of Sunscreen

by James Constable

Hook, Line and Sin-a-long Winner 2018

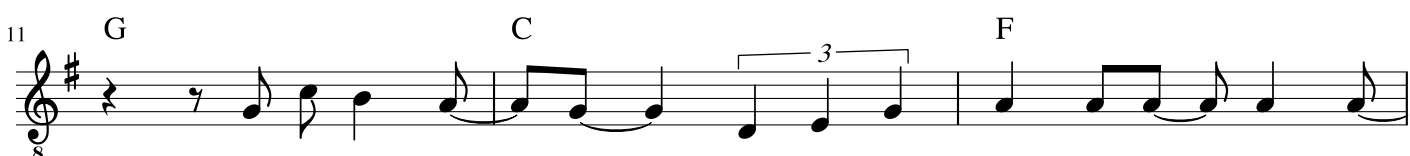
♩ = 139



1. The smell of sun - screen takes me back to the days
2. The smell of sun - screen takes me back to the gol -



of grace and hap - pi - ness
- den sand and bla - zing sun



The smell of sun - screen makes me re - mem - ber all the pret -
The smell of sun - screen makes me re - mem - ber all the foot -



- ty sights that I could - n't miss I
- ty games and sum - mer fun



love all of the mou - n - tains and the o - ceans and the trees
Fish and chips and ice cream is the Ki - wi dish for me



____ New Zea - land is the best place I can be
____ New Zea - land is the best place I can be



____ e The sunscreen goes on - to my arm and its

29 F C F G
 8 o-dour has a spe - cial charm A happi - ness is unlea - shed from in - side me

34 C F
 8 I look in - to the big blue sky and the fa-mous long white could

38 C F G G
 8 goes by I know this is the pl - ace I like to be 3.The smell of sun-
 4.The smell of sun-

44 C F C G
 8 - screen takes me back to the Ma - ta - ri - ki and Southern Cross
 - screen takes me back to the days of grace and hap - pi - nes

48 G C F
 8 The smell of sun - screen makes me re - mem - ber all the home-
 The smell of sun - screen makes me re - mem - ber all the pret -

52 C G Em7
 8 - made food a - nd sing-ing songs Wai - a - ta and ha -
 - ty sights that I could-n't miss I love all of the moun-

56 Am G D F
 8 - ngi is the night I like to see New Zea-land is the best
 - tains and the o - ceans and the trees New Zeal-land is the best

60 C G 1. 2. F
 8 place I can be - e The e New Zea-land is the best
 place I can be

66 C G
 8 place I can be - e

ITTY BITTY BEATS - LUCY HIKU AND JENNY PAYNE

NAMES:

Lucy Hiku and Jenny Payne

HOMETOWN:

Christchurch (Jenny was born in England)

WHAT DO YOU DO?

We create original kiwi music for families around the world and perform at fun family friendly events around the country!

EDUCATION QUALIFICATIONS AND SKILLS:

Lucy - Diploma in Commercial Music, Certificate in Contemporary Music, and has studied Te Reo Māori & NZ Sign Language. Jenny - studied at Jazz School in Christchurch.

HOW DID YOU GET INVOLVED IN THIS TYPE OF MUSIC?

We met each other (and our musician husbands) at Jazz School in Christchurch (now called ARA) in 2002. A decade or so later, after having our kids, we caught up for a cuppa and discussed working together on a project... and Itty Bitty Beats was born!

WHAT ARE SOME OF THE SKILLS AND QUALITIES IMPORTANT FOR YOUR ROLE?

Composition, performance and relating well to kids. It doesn't matter how nice your voice is... if you can't write relevant kid friendly music and engage young kids during a show, then this genre is not forgiving. Kids are so honest, they either love you or they quickly let you know you're missing the mark. But when you get it right, it is the most rewarding feeling. Being parents we have tested our material out on the harshest critics... our own tamariki!

WHAT HAVE BEEN SOME ESSENTIAL LIFE LESSONS YOU HAVE LEARNT ALONG THE WAY?

We've had to find ways to juggle the busy times. We are both mums, singing teachers and musicians... and sometimes everything happens all at once. Being in a partnership has been great as we can share the load and lean on each other.

WHAT WERE SOME OF THE CHALLENGES YOU'VE HAD?

Lucy has a spinal injury from a car accident that happened just before the first big earthquake in Christchurch, which led to a big back surgery after we released our first album... then of course the earthquakes presented their own challenges, especially for Jenny living on the east side of town. Music was therapy for us both, we wrote a lot over the tough times which turned into some of the best music in our catalogue.

Jenny lost her son at 3 days old in 2009 and we decided to write a song a year especially for Baby loss awareness. We release these songs annually for Baby Loss Awareness Month (October) and they're free for anyone to use.



The multi talented, award winning duo are based in Christchurch

WHAT WERE SOME OF YOUR MUSIC EXPERIENCES FROM YOUR OWN SCHOOL EDUCATION THAT HAVE STAYED WITH YOU?

LUCY: I felt so lucky to have lots of opportunities to perform. Not just productions and choirs etc but culture evenings, prize-giving ceremonies and school open days... it always felt like music was a part of every school event and that somehow seemed to bring everyone together.

JENNY: Music was a huge part of my school education, from singing solos in Nativity plays and Christmas carol services in the UK, through to productions, culture evenings and music tours during my high school years in NZ. I was lucky enough to learn multiple instruments like piano, flute, trumpet and voice.

WHAT WOULD YOU LIKE TO SHARE WITH ASPIRING CHILDREN'S MUSIC ARTISTS?

LUCY: Reach out to other people doing what you want to be doing. Most artists will make time to talk to you and help you find your footing or take your next step. We are part of Kiwi Kids Music, a collective of like-minded children's music artists, founded by the wonderful Suzy Cato. We support each other a lot. Being an artist can feel lonely at times so having a group of others cheer you on can be really encouraging.

JENNY: The same as Lucy said above! The Kiwi Kids Music Collective is a wonderful support for children's music in New Zealand. There's no shortcut to making great music, but my advice is follow your passion, only do what feels right and don't be afraid to reach out to others for advice and support.

WHAT INSPIRED YOU TO WORK IN THIS AREA OF MUSIC?

LUCY: Our kids! They inspire us through play! They inspire us to write lullabies when they are awake at 3am. They inspire us constantly. Making music for them, about them and around them has been the best way to combine our love of music and our love for our kids.

JENNY: Definitely our children - and children in general. Kids deserve to be exposed to great music and it's such a wonderful tool for learning, especially in their younger years. Making music that's practical and easy to use for parents is very important to us.

ITTY BITTY BEATS (CONTINUED)

WHEN DID YOU REALISE YOU WANTED TO DO THIS?

LUCY: When I was a young child if I was ever asked 'what do you want to do when you grow up?' I would always reply, "a singer or a teacher" ... now I am a singer and a teacher and a singing teacher but I didn't know I wanted to work in children's music until I was a mum and it really feels like I've found my calling.

JENNY: I always wanted to do something creative and with children. I had the pleasure of working as a nanny and in early childhood centres at the same time as growing my work as a singer and singing teacher. Itty Bitty Beats allows us to pair our love of music and our love of children.

WHAT ARE THE REWARDING ASPECTS OF BEING INVOLVED?

LUCY: Suzy Cato flew us up to Auckland to perform at The Screenies. I remember it was our first show in Auckland and we ended our show with Pō Mārie, and a little boy (I think his name was Nathan) was sitting in the audience SINGING ALONG! I almost burst into tears mid-song! Here he was singing our bilingual lullaby word for word. It was pretty special.

JENNY: Seeing children appreciate your music is the most wonderful reward! We've also been fortunate enough to win a Tui award for Best Children's Album and Best song of the year in 2016 and have been finalists for the last 4 years in the NZ music awards. It just gives you a real boost and helps you know you're doing things well!

WHAT DIFFERENCE DO YOU FEEL MUSIC MAKES IN OUR LIVES?

LUCY: Music isn't necessary for us to survive - it isn't like eating or sleeping - yet it is an integral part of every culture. We sing to bring comfort, to express emotion and to understand ourselves. I know in my darkest times, I have turned to music and I turn to music to celebrate my happiest moments too. It is like a best mate who never gives up on you.

HOW IMPORTANT DO YOU THINK MUSIC EDUCATION IS, AND WHY?

Music gives people an opportunity to express themselves. Singing is so cathartic. Songwriting shows such strength and vulnerability... performance builds confidence and opens us up to others. There are so many reasons why music is good for us, for our brains, our development and our health. Having seen the benefit music has had on my students, I can't imagine a world without the gift that is music: it is sunlight and our tamariki are the flowers. Let them bloom. Let them share their phenomenal colours with us.

Itty Bitty Beats have been nominated once again for Best Children's Music Video (Hot Air Balloon) in the APRA AMCOS Children's Music Awards which 'strive to highlight and support the New Zealand songwriters and composers that write for our nation's children'. apraamcos.co.nz



Itty Bitty Beats is the musical pairing of Lucy Hiku (left) and Jenny Payne

Hope

Bottessini Gran duo concertante for double bass and violin
Beethoven Symphony No 2 in D major, Op.36

Yuka Eguchi violin, **Matthew Cave** doublebass

Elizabeth Lau conductor

22 September 2018 The Community of St Luke, Remuera, 5.30 pm

Adults \$30 / Senior \$20 / Students \$10
Children under 8 Free / Door sales available (cash only)
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ORFF LEVEL ONE COURSE REPORT FROM JO MOLYNEUX, A TEACHER AT OPAHEKE SCHOOL IN PAKAKURA.



Jo Molyneux

In the April school holidays, I had the opportunity to attend the Level One Orff course in Hamilton. This was held in the brand new Music Centre at St Paul's Collegiate, which was a fantastic facility to house six days of learning, creativity and fun! Our three presenters - Millie, Christoph and Renee - inspired me with their knowledge, vast experience and passion as they opened my eyes to what the "Orff approach" meant for me as an educator.

From the beginning, I could see that this was going to be a very hands-on course with lots of practical ideas to incorporate in the variety of settings and age groups I teach. The series of assignments were designed in a way that enabled me to revise the key ideas and apply them through planning and composition. This was a crucial aspect that allowed for revision of the day's learning through practical application.

This workshop has impacted my music teaching in a number of ways. The main thought being it has provided me with a framework and clear teaching progression that I could base my teaching on. I realised that one simple song or concept could be expanded upon in a number of different ways to draw music making out of children.

Since attending the course I have tried many of the activities in my classroom. I implemented some of the body percussion activities with a group and came away with bruises on my legs as I was so enthusiastic!

It was well worth the effort of setting aside the time to learn not only from our amazing Orff presenters but also through the other course participants who have a number of strings to their bows also! I will definitely be back to take part in Orff Level Two.

RESEARCHING ORFF IN AN EARLY CHILDHOOD CONTEXT: A CROSS-CULTURAL EXPERIENCE - XIANGYI TAO



XiangYi Tao

Hello, my name is XiangYi Tao and I'm from the University of Sydney, Australia. It's my privilege to share my Orff journey. I'm a 4th-year PhD student working on a project - The Role of the Arts in Preschool Education - Music Curriculum in Australia vs. China.

Many thanks for the Orff time! It was wonderful and let me learn to appreciate the beauty of collaboration and cultural diversity. We have great teachers sharing their legends, and such experienced colleagues helping me enrich my understanding of 'playful music education'. More particularly, interactive ways

of interpreting the Orff pedagogy helped me to reflect on my research. The Chinese centre studied in my thesis incorporates Orff, and adjustment for the local context is notable. The Australian centres that I visited as a casual music teacher are not very familiar with Orff, while the principle - music and the arts as a means of children's communication and self-expression - resonates with Orff principles. Furthermore, what I've seen from this course - 'professional practice as artistry' (Locke, 2005) offers me new insights of 'pedagogical leadership' and professional learning.



Jo Molyneux (second from left), XiangYi Tao (third from left), and Christoph Maubach (second from right - obscured), with other Orff course participants.



Orff course participants



Primary Teachers

Winter Workshop

Fantastic ONZA primary teachers workshop with Kaboom Percussion and Christoph Maubach coming up in August! Come along and be inspired by these amazing music educators!"

Saturday

18th August

9.30 – 1.00 pm

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Registration

ONZA Members	\$50.00
Non-members	\$60.00
Full-time Student	\$40.00

For registration go to
<http://onza.nz/winter18/>

For enquiries contact
office@onza.nz

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Experience creative and holistic music-making around the theme of "Tangaroa" (The Sea) using the Orff Approach with songs, movement, instruments and language texts. Discover how music and movement can be used to explore the Māori belief that water is an energy, with many moods. It can be calm and life-giving, or dangerous and destructive.

Presenters

Kaboom

Catherine Betts and Joshua Webster from Kaboom Percussion, Western Australia, are currently touring NZ, demonstrating to teachers and students alike the exciting possibilities of music through the fascinating world of percussion.



Christoph Maubach

With his imaginative music teaching processes and his positive teaching style, Christoph brings a fresh and contemporary note to music for the classroom.



Orff Certification Courses: Levels 1 and 2



October 13-4 2018

April 27-28 2019

July 20-21 2019

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Eastern Hutt School

ONZA is offering 6-day certification courses in Wellington across three weekends over 2018 and 2019. Tailored for ECE, primary and lower secondary teachers, these courses introduce the Orff approach to music/movement education characterised by the integration of speech, movement and music

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Registration

Online registration is available at <http://onza.nz/professional-learning/>. Just click on the workshop that best suits your needs.

ONZA website: www.onza.nz

Inquiries: Priya Gain
priyagain@gmail.com



Millie Locke



Christoph Maubach



Renée Morin



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CONCERTS: 12PM & 4PM

SATURDAY 1ST

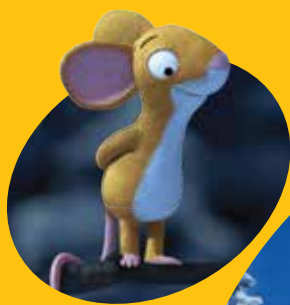
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MENZA (Music Education New Zealand Aotearoa - Mātauranga a Puoro o Aotearoa) is the national professional body that represents the interests of all education sectors in this country.

DID YOU KNOW?

We're pretty big. With over 400 members, MENZA is one of the largest, strongest and most organised subject associations in New Zealand. We represent a broad spectrum of music educators, from ECE to primary and secondary schools, itinerant teachers, private tutors and more.

We're delivering on professional development. In the last 12 months, over 150 members attended professional development workshops, talks or events across six different regions. That is over a third of our members benefitting from MENZA PD opportunities around the country. Later this year, we are looking to provide opportunities for teachers in Northland and Nelson, as well as the main centres – watch this space!

We provide a platform to get your events noticed. We can help you promote events, activities and performances in your area by providing **FREE event listings** on our website. We also encourage members to join and share events on our facebook group – because music should be heard, shared, celebrated and enjoyed!

List your event today. Visit menza.co.nz/events

We're making some noise on behalf of music education. Last year, our advocacy work for primary education saw MENZA interviewed on Radio New Zealand and featured in the Dominion Post and New Zealand Herald. We are proud of our advocacy work for instrumental music teachers, working with the IRMT to develop a teacher education refresher course tailored for ITMs that is now more affordable, relevant and manageable for all concerned.

We're a powerful voice at the table. As the official subject association for music education, MENZA nominates and is represented by members on MOE, NZQA, PPTA and other advisory or regulatory education review groups. We listen to our members and advocate on your behalf to ensure that music education in New Zealand can thrive at all levels, all over the country.

We recognise the unique landscape of music education in Aotearoa. That's why we provide local content, resources, research and teaching tools, written by New Zealanders with kiwi kids in mind. Our involvement in *Hook Line and Singalong* ensures kiwi songs are transcribed and shared to be used as a resource to sing, sign in NZSL and strum along to on your ukulele. From practical tips on organising a recital or enjoying your school production, to researched articles on music psychology and

pedagogy, or thought provoking personal insights on creativity, inclusiveness and excellence, *Tune Me In* provides a platform to share teaching resources, knowledge and expertise relevant to music education in Aotearoa.

Our members are our greatest asset. MENZA represents a committed network of music specialists and educators, many of whom give up their time and energy to support the music education community through presenting workshops, organising and assisting with music festivals and events, or simply by sharing their knowledge, ideas and experiences with other members. As a MENZA member, you are part of a supportive community of engaged, enthusiastic educators to learn from, collaborate with and celebrate music in all its forms.

We celebrate achievement - and work hard to make sure the unsung heroes of the music education community are recognised and always delight when one of our nominations makes it through to be recognised in the New Year's and Queen's Birthday Honours.

HOW YOU CAN HELP

Spread the word. The more members we have, the wider your network of support and the greater the opportunities for collaboration and shared expertise. By representing a large and diverse community of music educators, we can stand up, be counted and influence change. If you know somebody who might benefit from membership, or may have something to offer other members, spread the word. Membership starts from as little as \$30 per year.

Get your event out there! List your event on the MENZA website and share it with over 400 engaged, enthusiastic music education professionals at menza.co.nz/events.

Get involved. If you would like to help bring professional development opportunities to your area, have expertise you wish to share, or want to discuss how you can contribute to New Zealand's music education community, we would love to hear from you. You can contact us at admin@menza.co.nz and we will be in touch.

Do you know someone who would appreciate becoming a MENZA member? Gift subscriptions are also available for just \$30. Email admin@menza.co.nz for more information.