

tUNE mE iN

The *M*ENZA magazine



MUSIC EDUCATION
NEW ZEALAND • AOTEAROA
Mātauranga a Puoro o Aotearoa

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In this issue: *Introducing our Networks of Expertise Kaiārahi, celebrating with Julie Wylie and Steven Sedley for their honours in The Queen's Birthday Honours List, reflections from The New Zealand Ukulele Squad Hawaii Tour, highlights from the Auckland Youth Orchestra Europe Music Tour, a CD giveaway 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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COVER PHOTO: Members of the Auckland Youth Orchestra on their Europe Music Tour.

EDITOR'S COMMENTS



Amy Ryan

We have a bumper edition this issue, with inspiration from around New Zealand and overseas, including highlights from the Auckland Youth Orchestra's Europe Tour and reflections from the NZ Ukulele Squad on their tour in Hawaii. There is much to be celebrated, including congratulating Julie Wylie and Steven Sedley on their Queen's Birthday Honours. Steven gave us a candid interview and demonstrates those qualities that many of our featured musicians, music educators and members share: determination to get things done and the ability to create musical experiences with a wide reach and a long lasting impact.

It was such a personal thrill to see Julie Wylie recognised in the Queen's Birthday Honours, being made a Member of the New Zealand Order of Merit for her skill and tireless dedication to promoting musical play in New Zealand hearts and sharing her knowledge around the world. Many of you, like me, would have sung Julie's songs, been to one of her workshops, or seen her in action at the Champion Centre. Julie shines with a love and engagement with participants young and old and she understands the technical and emotional ways to reach children and adults and support them to a next step through music or to simply be free in the blissful joy of music-making. Julie is a regular contributor to *Tune Me In*, and we thank her for another article this edition, imbued with her characteristic enthusiasm and wisdom.

We feature a fascinating story of previously underachieving students at Feversham primary school in the United Kingdom, who have experienced transformation through music. Jimmy Rotheram increased the reach of his music programme and is now involved in music research with Edinburgh University targeting the needs of students with dyslexia.

Another enlivening UK story featured in this issue comes from Manchester, where Danielle George, an engineer with a musical background, facilitates a huge community engagement science project each year - a recycled robot orchestra using students' musical robot creations together with a robotic conductor, Graphene, and a live orchestra.

There is so much to inspire in this issue, not to mention our giveaway! See the bottom of this page for the My Best Friend Jake is a Cyborg CD giveaway from award-winning children's music artist, Levity Beet.

This is our last issue for 2018. May you all have a wonderful last term and enjoy the summer months and we look forward to featuring more amazing events, workshops and stories for you in 2019.

Ngā mihi,
Amy Ryan

CHAIR'S COMMENTS



Jeni Little

Nau mai, haere mai!

Welcome to another edition of the MENZA magazine for 2018. The middle of this year has been a very busy one with the success of our application for Network of Expertise (NoE) funding and another AGM behind us. On top of this there have been a myriad of festivals and competitions which have required teachers to give more than 100% during work hours, but also many hours of weekend and evening time. Some schools have also presented their school productions, music nights, showcases, and taken part in festivals. Music teachers must surely be one of the hardest working subject areas in the curriculum.

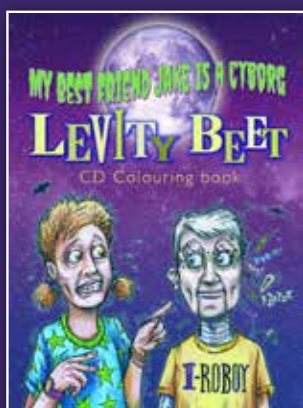
Changes in the MENZA executive committee include the stepping down from the committee of Tim Randle (outgoing chair), Tim Carson (previous chair), Phil Pegler and Andrew Stopps. I would like to personally thank each of them for the energy and leadership they have shown over the last six years. They have left a strong positive mark on the music education of Aotearoa and they have worked selflessly to contribute to our strong advocacy for the Arts, and the special place of music within that realm. Thankfully, Tim Randle and Tim Carson have agreed to be co-opted back into the committee to provide some continuity to the process of executing our responsibilities under our NoE contract.

The new committee are: Jeni Little (Chair), Mathew Stenbo (Deputy Chair), Martin Emo, Tim Randle (co-opted/treasurer), Tim Carson (co-opted), Wendy Hunt, Judith Bell, Selena Bercic, Chris Moore (secretary), and welcoming our newest member - Duncan Fergusson. We are very grateful to previous members of the committee who have left MENZA in such good health for the future, and who continue provide sustained support to the newest members of the committee.

As I write this, the Kaiārahi roles which are fundamental to our providing music specific PDL have been advertised, shortlisted and appointed (see the next page to meet our three Kaiārahi). The first PDL opportunities were being planned and will have run by the time you read this. It's an exciting time to be involved in Music Education in Aotearoa.

Upward and onward in all things musical!

Ngā mihi,
Jeni Little



CD GIVEAWAY!

This issue, we have 2 copies of Levity Beet's album *My Best Friend Jake is a Cyborg* to giveaway to two of our lucky MENZA members. Levity Beet recently won the Tui for Best New Zealand Children's Artist in the 2018 New Zealand Children's Music Awards. Levity has been performing at schools and early childhood centres around the country for the past 20 years. All you have to do is send an email to admin@menza.co.nz with **CYBORG** in the email subject line and please be sure to include your full name and address in the body of your email. Membership must be up to date to be eligible for a prize. Only one entry per person. Winners will be announced in the next edition of *Tune Me In*. Competition closes at 5pm on the 15th of November. Good luck!!

Check out our interview with Levity Beet on page 20.

NETWORKS OF EXPERTISE ANNOUNCEMENT

- Mathew Stenbo

Earlier this year, MENZA and ONZA (Orff New Zealand Aotearoa) put in a joint application to the Ministry of Education's Networks of Expertise (NoE) funding. The application was approved for a two year term, ensuring funding for MENZA and ONZA PLD for the coming 24 months.

A steering committee was quickly established, chaired by Stephanie Lees, and part-time roles were created for primary/ECE and secondary Music Kaiārahi. These kaiārahi have the responsibility for building and maintaining networks as well as identifying needs and planning Music PLD throughout Aotearoa.

MENZA is very pleased to announce the appointment of three kaiārahi. We welcome Belinda Carey as our secondary kaiārahi, alongside Robyn Trinick and Deb Ferrier-Kerr who will share the position of kaiārahi in primary and early childhood education. We are very proud to have such accomplished

and experienced music educators supporting our new programme. The board would like to thank all those who applied for the kaiārahi positions. The exceptional calibre of applications we received is indicative of the depth of talent present in New Zealand's music education networks. In Havelock North, we have run the first in a series of Networks of Expertise PLD opportunities that will be rolled out to selected regions around the country over the next two years. Planning is underway for workshops in Northland and Auckland - more details to come soon, so keep checking in on our website for the latest updates.



Stephanie Lees,
Chair of the
Steering Committee
for MENZA's
Music Education
Networks of
Expertise

INTRODUCING BELINDA CAREY

MENZA Kaiārahi, Secondary

Raised in her parent's theatre in Dunedin, Belinda has been immersed in Performing Arts all her life. As a community artist in NZ and Australia, she has worked on installations and community projects, organising festivals, writing and directing children's concerts, and performs regularly on bassoon and recorder.



She studied Music at Wellington Polytechnic, Otago University and the Victorian College of Arts, Melbourne, and Education at Wellington Teachers College. She has recently completed her Post Graduate Diploma in Education and Professional Development at Victoria University.

A qualified secondary teacher, she has been an HOD Drama at Nayland College Nelson, HOF Arts and HOD Music at Wellington High and Makoura College and is currently HOD Music at Wairarapa College, Masterton.

Belinda is a passionate advocate for Arts education and for culturally responsive education. She is thrilled to be entrusted with this taonga - the role of kaiārahi.

INTRODUCING DEB FERRIER-KERR

MENZA / ONZA Kaiārahi, Primary and ECE

Deb Ferrier-Kerr has been involved in music education for most of her life. She studied music at the Conservatorium of Music in Wellington and has taught clarinet, recorder, ukulele, drumming, guitar, bands, choirs, composition and musical concepts to children from 0 - 14 years old.



Deb helped to implement the music curriculum in 1993 and since then has been involved in a variety of creative projects including: trialling and critiquing music resources, designing NEMP tasks, helping to run music conferences and festivals and she has presented a variety of music workshops and papers at music camps and gatherings.

Deb is a Registered Music Teacher in Early Childhood and she is presently working at Miramar North School in Wellington as a classroom teacher with responsibility for teaching music across the school to all classes one day a week. MENZA is very excited to have Deb as one of two lead kaiārahi in the Early Childhood / Primary sectors in the Networks of Expertise project.

INTRODUCING ROBYN TRINICK

MENZA / ONZA Kaiārahi, Primary and ECE

Robyn says her philosophy about music education is in part encapsulated by the Whakataukī: Kāore te kumara e kōrero mō tōna ake reka (The kumara shouldn't have to say how sweet it is, it should speak for itself). What she believes about the value of music is, all children are musicians and musicality is shaped by environments.

Robyn is a senior lecturer in music education in the School of Curriculum and Pedagogy at the Faculty of Education, University of Auckland. Her role is that of teacher-artist-researcher. This involves working with initial teacher education and post-grad students in both early childhood and primary courses. Prior to this, she taught children working at all levels of the primary school, as a generalist teacher with a specialisation in music. She has also tutored music students in the areas of voice, piano and music theory, alongside pre-school music classes. She is committed to maintaining

links with the community through connections with schools, particularly in South Auckland. Her work in the community involves considerable interaction with teachers, children and whānau.

As well as 'music for music's sake', she is interested in the contribution that music makes to a broad range of learning areas, particularly from a socio-cultural perspective. Her masters work focused on music's role in supporting language development.

Robyn has strong family ties to Te Whanau-a-Apanui and a basic knowledge of Te Reo Māori and Tikanga Māori. MENZA is delighted to have Robyn as one of two lead kaiārahi in the Early Childhood / Primary sectors in the Networks of Expertise project.



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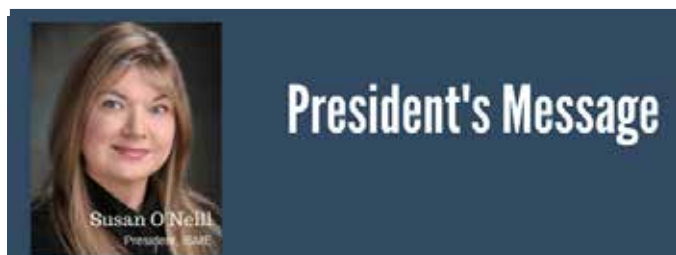
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AN UPDATE FROM ISME: NEW PRESIDENT'S MESSAGE & CONFERENCE HIGHLIGHTS

- Linda Webb & Denise Dore



As we begin a new Biennium following the highly memorable 33rd World Conference in Baku, Azerbaijan, I would like to extend a wholehearted thank you to Lee Higgins, our Past President, for his outstanding leadership over the past two years. Not only did Lee help us to navigate the unique challenges of holding a conference in a part of the world that many ISME members had never been to before, he also put into action many new initiatives to support his vision of ISME as an "All Season Society." We will continue to support and build on this vision over the next Biennium, adding several new initiatives that I will tell you about in a moment.

First, I would like to draw your attention to an important development in ISME's history that took place during the General Assembly in Baku. ISME members voted to approve an updated and redefined Constitution and Bylaws for the Society. Led by Gary McPherson, a dedicated committee worked extensively for four years to review, renew and clarify ISME's Constitution and Bylaws with the aim of preserving and maintaining the traditional values and vision of ISME, while at the same time modernizing and enhancing the Society's ability to promote the learning and teaching of music for all people and the professional growth of music educators around the world. The approval of the new Constitution and Bylaws is an immense step forward for the Society with important transformations that will include, for example, the promotion of principles of acceptance, inclusion and diversity, categories of membership (Individual, Student, Honorary Life) and partnership (Professional, Institutional, Corporate), and a Council of Professional Associations (CoPA).

Another addition to the Bylaws is the appointment of a Parliamentarian who is a source of information on parliamentary procedure and who will ensure that, in matters of governance, the rights and privileges of every ISME member are protected. I am very pleased that Patrick Jones has agreed to accept this appointment for the next Biennium and I welcome his wise counsel. Our Secretary General, Angela Ruggles, has been given

a title change to Chief Executive Officer and she will continue to lead the Society's dedicated and superb administrative team. We will soon be establishing a new Committee to work on revisions to ISME's Policy Manual to correspond with the new Constitution and Bylaws. I look forward to working with the newly elected Board and the Administrative team over the next two years on implementing these positive changes.

Also announced at the General Assembly in Baku was the newly elected Board of Directors and President-Elect Emily Akuno. Congratulations to you all! I also presented my Biennium plan, which is underpinned by the vision of "Making the Work we do Visible." This vision will focus the Board's efforts on improving processes that generate transparency related to our work within the Society as well as ensuring that what we value about inclusiveness and quality music education throughout the world is made visible through the Society's activities.

We will focus on five priority areas for the Biennium:

- Engaging in an extensive consultation process that will assist in the development of an ISME 6-Year Strategic Plan related to the Society's Purpose, Mission and Core Values
- Focusing on mentorship for students in higher education and early career professionals
- Conducting a review of membership recruitment and retention practices
- Enhancing sponsorship activities and setting the groundwork for a Foundation
- Preparing for the 34th World Conference in Helsinki in 2020 with the theme "Visions of Equity and Diversity".

I will keep you updated on these activities over the Biennium. I invite you to connect, communicate, challenge, energize, and inspire each other as ISME members and to share your ideas and the work you are doing at the ISME Regional conferences in 2019. Together, we can "Make the Work we do Visible" and heighten our efforts to address challenges and embrace opportunities in the present while also strengthening and enriching ISME's potential for the future.

Sincerely,

Susan O'Neill

President, ISME

ISME WORLD CONFERENCE UPDATE (BAKU, AZERBAIJAN 15-20 JULY 2018)

World Conference update: What an amazing conference!

It was indeed an amazing conference, on so many levels.

Baku is an extraordinary city - ancient and super modern, such friendly people and so much to discover:

Four unforgettable keynote speakers - who could forget the astonishing musicians brought by Professor Dusen Kaseinov from places as far flung as Kyrgyzstan and Yakutia. Or the incredible story of the Afghanistan National Institute of Music, as outlined by Dr. Ahmed Sarmast. Or the exceptional address by Kathryn Deane. You can see why she has achieved so much for community music. And, of course, Professor Gary McPherson, challenging us to think differently about music education.

Opening and closing ceremonies that will remain in our memory for many years to come.

The Cossack dancers, the Mugham ensemble, the twelve year old pianist playing a Chopin nocturne, the Sami singer from Finland and that very dance-able fiddle band (again from Finland).

Not, of course, forgetting the ISME members who made the journey to this out of the way place. They made the conference what it was with their array of presentations and warm enthusiasm. We are indeed one great big ISME family.

Huge thanks to everyone who came to Baku. You made it what it was and the 33rd World Conference will be one for the ages.

AN UPDATE FROM ISME: NEW PRESIDENT'S MESSAGE & CONFERENCE HIGHLIGHTS (continued)

A NOTE FROM LINDA WEBB:

Denise Dore of Dunedin (studio teacher), Te Oti Rakena (Auckland University), Sean (David Lines PhD student, also from Auckland University) and Linda Webb (University of Canterbury) attended the ISME conference in Baku.

It had been two full weeks of conferencing for Linda with MISTEC in Prague followed by ISME in Azerbaijan - what amazing cities they both were, a real treat and both conferences very worthwhile for her in relation to Linda's PhD journey.

Note that ISME 2020 is to be held in Helsinki, Finland from 2 - 7 August, followed by 2022 in Brisbane, Australia. We need to be in dialogue with ASME and ISME about the potential for at least one of the commissions to be held in New Zealand prior to the Brisbane event.

MENZA is now a founding member of the ISME Council of Professional Associations - previously known as the INA Council ...this is to allow for those countries with several national level organisations to have more than one representative / voice at this level e.g. some previous country members on the INA have only represented one sector e.g. primary music education and another the music teachers union of a country. I guess our size in NZ makes it more workable for MENZA to be an umbrella organisation that encompasses many aspects of music education.

Thank you to Judith Bell, your powerpoint was a hit at the regional meetings, it was very well organised and up with the play and created a positive impression of MENZA.



Baku from the 25th floor of the Hilton Baku Hotel

AZERBAIJAN – ISME 2018 33RD WORLD CONFERENCE REFLECTIONS – DENISE DORE

It was announced in Glasgow 2016 that the 33rd ISME Conference was to be held in Baku Azerbaijan. Now where was that? It sent us running to either an atlas or Google where we discovered we would be visiting a very modern city on the shore of the Caspian Sea. Of course the wealth was visible with the extent of oil fields in the country.

Now plans were in place – a great way to spend some of the New Zealand winter months in a warm climate – warm did I say – no, it was rather hot with most days a balmy 35 degrees. I began my journey with a pre-conference tour of Azerbaijan and Georgia to become accustomed to the environment I was going to experience for 3 weeks. Wow what an excursion!

The conference started for me on the Saturday with the Forum for Instrumental and Vocal Teaching and Musicians Health and Wellness Special Interest Group – what a mouthful – ably chaired by our good friend Graeme Bartle from Australia

- First up was Dr Dale Wheeler of teaching students to listen – anagram of silent!
- Next we had Dr Robert Mayerovitch on Life Lessons in the Music Studio with headings like Frustration – now how many of us have experienced that – followed by Attitude Adjustments, Strategies and Confidence-Building.
- Next we had Summit telling us some great stories about teaching music in Nepal.

- Followed by Cynthia working with the Aboriginal Australians in Tasmania – great singing by Cynthia and it was her first time at an ISME conference.
- Lisa Burrell (Violin) demonstrated 101 ways to practise a scale – go for it string players, such a variety to work on!
- Carina followed with Preventative principles for healthy musicians. Very well received.
- Yiannis followed on with Private Teaching in Cyprus – it appears the private teachers have all the say.



Delicious food

AN UPDATE FROM ISME: NEW PRESIDENT'S MESSAGE & CONFERENCE HIGHLIGHTS (continued)

The conference opened with the President's welcome on the Sunday evening where we were treated to a great performance in the Opera Room given by four variety items. This was where I first heard of Kaboom from Perth who specialise in percussion teaching. I had heard they were coming on tour through NZ so met up with them and now I have collared them to perform and take a workshop at one of our Intermediate Schools. They are such fun and the kids will love them.

The highlights of any ISME Conference are the Keynote addresses and none more so than in Baku where we listened to Ahmad Sarmast from Afghanistan speak about bringing music back after the fall of the Taliban. It hasn't been easy – a suicide bomber did interrupt one of his concerts and this put Ahmad into hospital for 3 months. The other influential speaker was Kathryn Deane who gave us such an enlightening speech on Community Music – a lady who had been diagnosed with Parkinson's disease and still managed to stand for the full 40 minutes on stage!

The workshops I attended were encouraging; however not so the paper that was presented on teaching the older student where we learned that anyone over the age of 40, are on the slippery slope!! For all the research it was a true description of some of the impairments that we can expect and one must take the older student at a slower pace. A workshop that I was in awe of was taken by a lady who has been working in the refugee camps in Greece and, along with other colleague, go in and teach music to the children to give them some form of identity. Imagine those working conditions! Interpreters are required and some of these children have not seen a classroom for months.

The Official Opening ceremony was excellent with such a variety of items. The dance, the orchestra, mister 12 year old playing Chopin's "Grand Polonaise" without a printed note in front of him. The magnificent 52 piece choir, 14 items in total and all over in 2 hours. Such precision and so entertaining.

There were only 4 attendees from New Zealand this time but our next venue is Helsinki in 2020 in the first week of August and Brisbane hosts in 2022. I am sure more kiwis will attend when it is held closer to home, as it is so worthwhile.

SOME FACTS ABOUT AZERBAIJAN

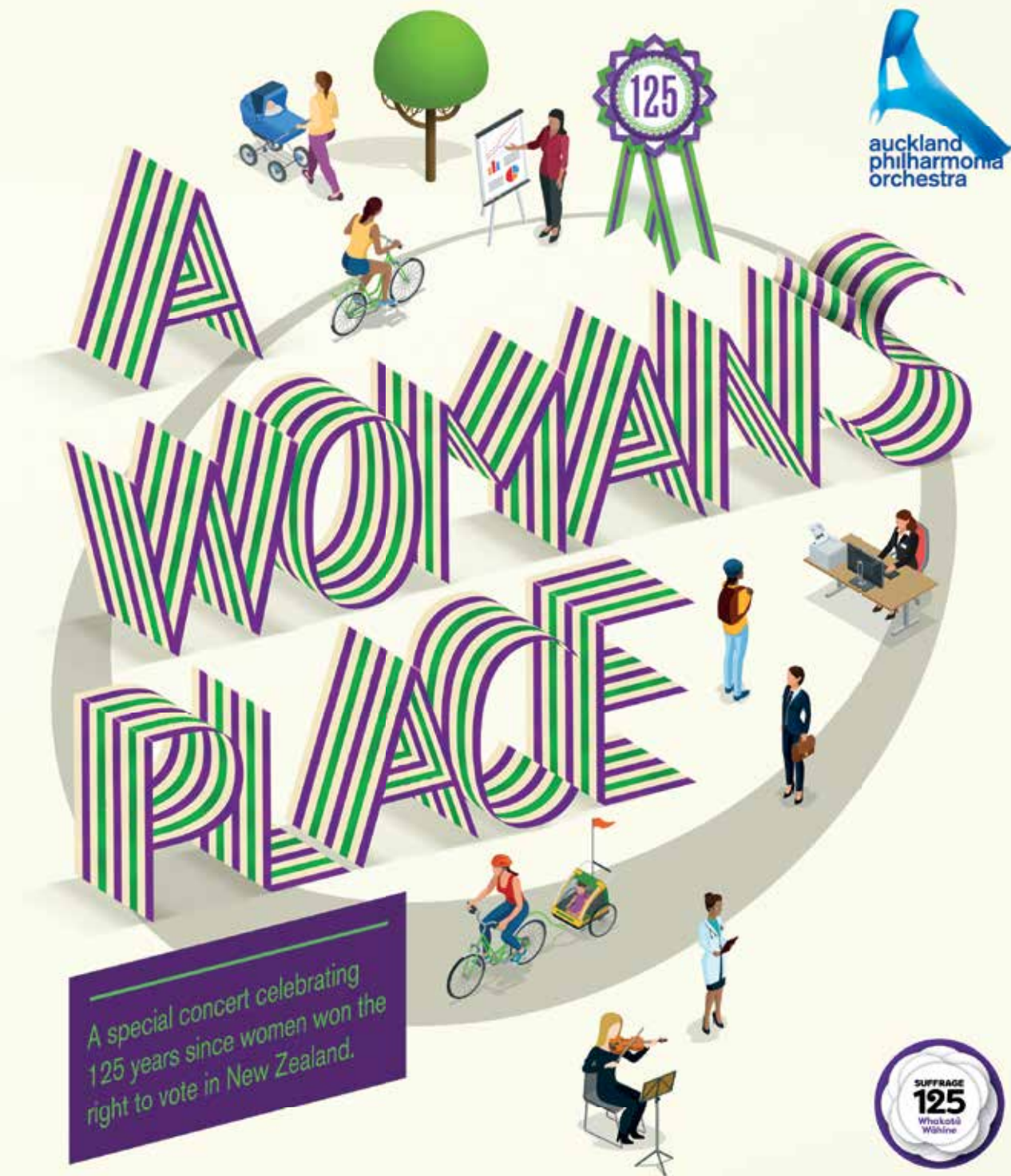
Money is the Azerbaijani manat and the average income is 470 manats (\$US300) per month. No crime and almost a police state. Most spoke English although some of the older taxi drivers were a bit perplexed but a map was helpful. Food was cheap plus we had the extra home comfort of having only NZ butter – well done dairy board!

See you all at the next conference.

"Now did you hear about the prison singer, he was behind a few bars and couldn't find the key!"



Denise Dore (pictured on the right in the front row with her hands together) and Linda Webb (pictured 12th from the left and in the second row) with a group of Australian participants at a country meeting.



🕒 7.30pm, Thursday 29 November

📍 Auckland Town Hall

Conductor
Tianyi Lu

Join the Auckland Philharmonia Orchestra and special guests to celebrate the extraordinary contribution and achievements of women – past, present and future.

This concert, developed in association with Auckland Museum, will be an exciting mix of classical and contemporary music, inspiring multimedia imagery and the spoken word.

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MENZA REGIONAL REPORTS

CANTERBURY

MEC committee meets once a term and communicates regularly by email.

MEMBERSHIP

2017 formal membership based on Canterbury MENZA members was 67.

SCHOLARSHIP

This is the fourth year we have offered a MEC scholarship at CSM for 2018 for a non-CSM person to be in an ensemble. The 2018 scholarship recipient is Rose Langford for violin.

COLLABORATION

Throughout this period, MEC continued to work in with other local music education organizations so that various groups can support each other and offer the best for music educators and students.

- IRMT (Christchurch) – we write a report in each of their magazines advertising our events. IRMT are events advertised to our mailing list.
- University of Canterbury
- The Muse - we promote their workshops and advertise some of our events with them
- Ara Music Arts and Christchurch Jazz Foundation Trust working in with youth jazz in particular Junior Jazz Jam and Big Band Festival
- CSM - MEC scholarship
- Musical Parenting - advertising workshops.
- CWSMTA - they are doing a great job looking after secondary school music teachers in the Canterbury, Westland and Nelson area.
- Christchurch Civic Music Council - Strum Strike and Blow was a collaboration between MEC and the CCMC.

Most of these groups have a representative on the committee and all groups share reports at the MEC AGMs.

COMMUNICATION

The MENZA website is utilized by advertising all workshops and events on the Canterbury page and listing events on the calendar. This includes music education events by any local institutions if they are agreeable.

We also use the MEC and MENZA Facebook groups and events.

Eventbrite gets used for ticketed events.

Mailchimp is a useful way to reach the Canterbury region MENZA members.

ISME We are delighted that local member Linda Webb is the MENZA INA (ISME National Affiliate). She will be attending ISME this year in Baku and has been working in consultation with MENZA on some constitutional changes to ISME over summer.

Christy Yau is intending to attend the biennial Asia Pacific music education research conference in 2019 (APSMER), then hopefully a few of us can go to the next ISME conference in Finland at the Sibelius Institute in 2020.

MENZA

The organisation of MENZA's national conference in October 2017 was headed by Celia Stewart from MEC and run in conjunction with TRCC. She did a wonderful job and the conference was a great success. It was held in Wellington and included some MEC content.

WORKSHOPS IN 2017

- PD Day in June - workshops were Quirky Choir; Taking the Stigma Away From Theory and Music and Movement with Juniors
- Three workshops on ukulele, marimba and recorder for Canterbury teachers involved with the Strum Strike and Blow Festival
- MEC hosted the youth jazz workshops by Rodger Fox in June 6 "Jazz on the Road" in ChCh. This was a workshop and concert event. This event was organised by the Rodger Fox Big Band who travelled to Christchurch with four top American jazz players, Tony Lindsay, Adam Schroeder, Alex Sipiagin and Dave Weckl.
- Julian Raphael Workshop "Sing Africa" on September 23rd
- The Big Band Festival Youth Jazz Big Band, rhythm section, improvisation and vocal jazz.
- MEC members presented workshops around NZ for MENZA and MusicEdNet

Celia, Jody and Julie provided music lessons and training for the Woolston COL over a few weeks in 2017.

STRUM STRIKE AND BLOW FESTIVAL

In 2017, this festival was once again run in collaboration with the Christchurch Civic Music Council who paid for the venue, lighting and sound, commissioned work, backing band, videos, programmes and certificates, leaving MEC to work on the programme, registrations, T-shirts, workshops and musical direction.

We had 985 students from 36 schools with 3 workshops leading up to the day.

There were separate ukulele pieces (including the NZ Hook line and singalong winning song, 'Cape Reinga'), marimba pieces, recorder pieces, joint recorder and ukulele pieces and three massed pieces including a commissioned piece "July" by Michael Bell. The guest performances were by Justice Brass (followed by a massed piece with them) and Voices Co., winners of the Naked Choir; a TV a capella competition. Video of much of the repertoire can be seen on the

Strumstrikeblow webpage:
strumstrikeblow.org/photos-and-video

JUNIOR JAZZ JAM

2017 was our fourth Junior Jazz Jam event. Five school bands registered and performed and received very helpful comments and feedback from ARA Jazz tutors Gwyn Reynolds and Sco Taitoko. We held the event at Rangiruru school this year as the 99 seat limit at ARA was proving difficult for this event.

2017 INTENTIONS REPORT:

- We looked into workshops for the West Coast but didn't get enough enrolments to go ahead in 2017. We are looking at collaborating with CWSMTA on a trip there in 2018.
- We have continued doing a MailChimp termly mailout to MEC branch members.

SUMMARY

Music Education Canterbury looks forward to providing ongoing musical and professional development opportunities over the coming year.

*Kate Husband, Judith Bell, Celia Stewart
Music Education Canterbury*

MENZA REGIONAL REPORTS (continued)

AUCKLAND

Our Auckland Menza PD day was very successful with delegates treated to a smorgasbord of professional learning. We unpacked songwriting and the new achievement standard and were extremely lucky to have Suzy Cato run a primary session (and pose for numerous selfies!). Other sessions included cultural pedagogies and recording techniques etc. Attendance was around 40 which is a little down on what we hoped nationally. Moving forward we are excited to be involved in the NOE, and we have welcomed Davin Tornquist into our fold. Davin brings with him a particular strength in Music Technology. On a personal note I hope to have more time to devote to Auckland matters.

Menza Wellington 2018 has included an initial networking meeting where secondary music teachers made plans for the remainder of the year. These included our annual Wellington Orchestra Festival, ably led, arranged and conducted by Richard Oswin from Christchurch to be held at Scots College in September. This year it will involve students from schools (primary and secondary) and those of private music tutors. A new venture this year is 'When We Sing' intended to promote singing of all shapes, sizes, styles and levels of expertise. This is programmed for early in Term 3 at Sacred Heart College in Lower Hutt.

At the meeting, some ideas regarding professional development were floated such as 'survival strategies' for secondary music departments. News regarding the advocacy work of the Menza board would be welcome, as would as the opportunity to discuss proven and possible ideas offsite.

Makaira Waugh has generously run two hui for music teachers at Te Ara Whānui in Petone, Lower Hutt. These have involved teachers from ECE through to tertiary sharing items 'on top', and then strategies in response to these. Makaira has a unique teaching position at this kura and it was a thrill to see his instruments in action and to get back to basics with some dance responsive to Matariki – definitely something special to promote in this region.

Mary Horner

NELSON/TASMAN

Music education has continued to grow in the Nelson/Tasman area with continued engagement with local and national competitions such as Big Sing, SFRQ and Nelson Youth Jazz Festival. The imminent re-opening of the Nelson School of Music, to be renamed the Nelson Centre for Musical Arts (NCMA), is highly anticipated as this venue has been sorely missed. The NCMA has also been preparing to grow its educational activities once it reopens after operating from temporary locations for the last 2 years. The connection between all levels of schools and the NCMA could be the start of a revival of old partnerships. Professional Development has occurred in an ad-hoc fashion between individuals in the region with some teachers travelling to other regions for specific professional learning development. The main challenge this region faces is with schools competing for students amongst each other, and therefore the strong collegiality and more holistic, long-term view of music education once present in the region is being eroded to the detriment of student outcomes.

Martin Emo

SOUTHLAND

Music activities in Southland from April 2017-March 2018 have involved a variety of groups and events. Schools have been engaged in events such as The Big Sing, Chamber Music Contest, local choir festival for primary schools The ILT Sing Out, Southland Secondary Jazz competition and Polyfest. Of particular note is the growth in the Polyfest numbers: 2017 saw a record 130 groups participating with over 7,000 performers from ECE, primary and secondary schools. Outreach Singing is now firmly established in the community with regular participation in this socio-altruistic form of music making by schools and SIT students. An Outreach Singing Trust was formed at the end of 2017 and continues to work towards increasing the participation in singing in the community.

Sally Bodkin-Allen

OTAGO

A REVIEW OF 2017

We continue to have a committed and energetic committee meeting approximately once a month throughout the previous year to organise and support a variety of music opportunities for the teachers and students throughout Otago.

EVENTS HELD DURING 2017

A workshop was held on the 24 March – 'Let's Play Ukulele' hosted by Alison and Ruth, this was well supported by teachers to introduce basic ukulele techniques and chords.

During Term 2 a workshop was held with Dr Jen Cattermole, sharing her knowledge on Taonga Puoro -traditional Maori instruments with Otago teachers. Sessions were also held with children. Thanks to Joy for organising this at Musselburgh School.

Another successful Ukulele Jam was held at Tahuna School over 2 mornings in August. This catered for 1000 children to play ukulele and enjoy music making. Guests this year included Anna Grimaldi and Olivia Bates. Thankyou to all the hard work of those involved in this successful event.

2 teacher workshops were held and each school was issued with the song book and given access to a recording of the songs.

2017 Ukulele Jam

During July, MEO supported a workshop with Celia Stewart - Orff inspired with Kerri Rae Fitzgerald – a dance Adviser.

MEO continues to organise the hiring and upkeep of 35 ukuleles and 2 Marimbas as well as xylophones and a collection of 10 Ashiko Drums and 20 Djembe which are let out to Otago schools to enhance their music programmes.

I would like to thank the MEO committee for their enthusiasm and dedication to all things music! Your support throughout the year is valued and appreciated.

Finally I would like to thank our secretary Alison Caldwell and treasurer Annette Preston who have kept our correspondence and finances in top order for another year.

Ruth Buchanan MEO Chairperson

HAWKE'S BAY

In 2017, HBSME continued to provide and promote many musical events and opportunities for our Primary, Intermediate and Secondary schools.

In May, the successful Secondary Schools Orchestral Play-In was held at Karamu High school with 75 students attending. This year in 2018 the decision was made for the Secondary Orchestral Play-In to be carried over to 2019, partly due to the unavailability of Napier Girls High as a venue and busy commitments with several secondary school music departments.

The MENZA PD day for secondary school teachers in May was facilitated by Duncan Ferguson and focusing on the new Level 3 songwriting standard, recording and mixing was also held in May. The feedback on this valuable workshop was very positive with 10 teachers attending.

In August, the Primary/Intermediate Orchestral Play-In was once again held at Havelock North Intermediate with Charlotte Van Ash once again arranging music and conducting the orchestra. Over 200 students attended and the concert itself was a tribute to all those tutors and the students themselves who worked to prepare and perform repertoire for performance.

The HBSME music scholarship was held in October with Jose Aparicio adjudicating. We were treated to a wonderful day's entertainment with 19 students attending. Once again, this is a valuable opportunity where aspiring young musicians compete in three categories - voice, instrumental, and piano and are provided with the platform from which they can strive to excel.

The decision to have the Ukulele festival held at Bay Skate this year was a positive change of venue. The Christmas theme was popular with the children, many choosing to wear Christmas inspired costumes on the evening. Special thanks to Ngaire Shand for her continued work sharing the ukulele joy with schools. There was tremendous publicity and community interest in this event, and the colourful music booklets were really popular.

Moving forward, a survey to gauge interest in networking and sharing ideas for 2018 and beyond is generating some renewed vigour for networking.

Wendy Hunt

Words of wisdom from our Chair, Joanne Stevens:

"Although sometimes we may feel our efforts go under the radar, what we do does make a difference."

In the words of renowned music educator, Richard Gill: 'Music is at the top of the Food chain. The power of the creative thought transferred from music to all other areas of learning is hugely potent. Neurological evidence says so. Music is worth teaching for it's own sake. It is worth teaching because it is good and it is worth teaching because it empowers children spectacularly.'

I believe we are all an important part of that Food chain."



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UC  **MUSIC**

JULIE WYLIE, MEMBER OF THE NEW ZEALAND ORDER OF MERIT

Julie Wylie was honoured this year in the 2018 Queen's Birthday Honours List to be a Member of the New Zealand Order of Merit for services to musical play therapy.

'Mrs Julie Wylie is recognised nationally and internationally for her contributions to musical play therapy.'

Mrs Wylie founded the New Zealand Musical Parenting Association 22 years ago. She is the founder of the music programme and senior music specialist at the Champion Centre for children with special needs at Burwood Hospital, Christchurch. She has presented music workshops and papers internationally in China, South Korea, Japan, Singapore, Australia, the United Kingdom, Lithuania, Estonia, and Finland. She has received awards for her music leadership and international awards for her music resources. She runs her own music school, Julie Wylie Musical Play, for mothers and young children from babies up to eight years. She is a director for an international online training programme in Musical Play and Play Therapy. In 2006 she was instrumental in developing the Diploma in Early Childhood Music with the Institute of Registered Music Teachers New Zealand. Mrs Wylie has been a member of a number of

organisations including the Society of Music Education, the New Zealand Society of Music Therapy, and an examiner for Registered Music Teachers New Zealand. – **Department of the Prime Minister and Cabinet.**

MENZA congratulates Canterbury member Julie Wylie on her recent honour.

Julie is a longstanding executive member of Music Education Canterbury. She is a frequent speaker and workshop presenter nationally and internationally. She continues to research, write, teach and publish extensively about her work with musical play therapy. MENZA featured an interview with Julie in our May 2018 issue and there is a new article featured in this issue.



Julie Wylie is congratulated with flowers at the Music Education Canterbury term 3 meeting which Julie has been a long-standing executive member.

STEVEN SEDLEY, MEMBER OF THE NEW ZEALAND ORDER OF MERIT

- Interviewed by Amy Ryan

Steven Sedley was honoured this year in the 2018 Queen's Birthday Honours List to be a Member of the New Zealand Order of Merit for services to the Jewish community and music.

'Mr Steven Sedley, a child survivor of the persecution of Jews in Hungary, migrated to New Zealand soon after World War Two.'

From 1998 to 2003 Mr Sedley served as President of the Wellington Jewish Community Centre (formerly known as the Wellington Hebrew Congregation). He is the founding Chairman of the Holocaust Centre of New Zealand, which was established in 2006 in Wellington. The Centre tells the history of the Holocaust through the lives of the refugees and survivors who came to New Zealand and seeks to empower individuals to stand against prejudice and apathy. Over the past 10 years, the Centre has received more than 15,000 visitors, mostly school groups. He has been involved with the education team and acted as a role model for new volunteers. In 2017 he led the first adult education programme on the Holocaust in association with Victoria University. He was the inaugural President of the Hutt Valley Chamber Music Society. He was involved in organising a series of Kristallnacht concerts, which have attracted audiences from the wider community. He has written on the German Jewish immigrant composer Richard Fuchs, the Jewish philanthropists Annie and Max Deckston, and Jewish writers in New Zealand. Mr Sedley is a trained Volunteer Support Worker for New Zealand Red Cross Refugee Services. – **Department of the Prime Minister and Cabinet.**

HOMETOWN: Wellington

PLACE OF BIRTH: Budapest, Hungary

TELL US ABOUT YOUR INVOLVEMENT WITH MUSIC:

I have had a lifelong interest in music. My father was a natural musician, a pianist who played the piano quite proficiently but largely by ear. He took us to concerts from my early teens. My brother, Janos Cegledy and I shared a passionate interest in music. I learned the piano, but took up the violin in my early 20s, and played in most of the amateur orchestra in Wellington until due to pressure of work I had to give these up.

HOW DID YOU GET INVOLVED WITH CHAMBER MUSIC?

I was on the committee of the Wellington Chamber Music Society until Chamber Music NZ decided to cancel the Hutt series of concerts. I thought that losing these concerts would be a significant loss to the Hutt Valley, and I thought that we could do this better on our own. I had a vision of using principally local musicians and save on the cost of overseas travel and in some cases on the large fees of international artists. I also thought that we could be more innovative in our programming if we managed our own concerts. I persuaded some others who were involved in chamber music in the Hutt Valley to join me in setting up the new society. I was the President for the first few years then handed it over to others, though I kept my involvement for many years. Succession is an important issue for any society and I thought that standing aside and letting others take over was the right thing to do. The Hutt Valley Chamber Music Society is still going strong after more than 25 years.

WHAT INSPIRED YOU TO WORK IN THIS AREA?

My interest in music, my arrogant belief that I might have something to contribute.

HOW DID YOU GET INVOLVED WITH ORGANISING THE KRISTALLNACHT CONCERTS?

I am the founding chairman of the Holocaust Centre, and it so happened that I was the only one on the committee who attended concerts regularly, was familiar with concert protocol, and knew a little about the repertoire.

HOW DID YOU GET INVOLVED WITH WRITING ON RICHARD FUCHS?

When I retired I took up writing seriously. I wanted to write about the cultural interaction between New Zealanders, the leaders of New Zealand cultural tradition, and the impact of the European immigrants who



QUEEN'S BIRTHDAY HONOURS 2018

(continued)

brought European High Culture with them. Fossicking through the files of the National Library I came across Richard Fuchs, a serious symphonic composer in Germany, but totally unknown and unappreciated in New Zealand. Here was the story I thought I wanted to write.

HOW DID YOU GET INVOLVED WITH THE HOLOCAUST CENTRE?

In 2005 I attended a Holocaust memorial service, and looking around, I found that I hardly knew the people who attended the fairly full service. They were not members of the Jewish community. I realized that the Holocaust had a great impact on a broad section of New Zealand society that we were not aware of, and that the Holocaust was not remembered appropriately. There were very few Holocaust survivors in Wellington, and honouring the survivors, remembering the dead, and preserving the memory of the Holocaust through memorials and teaching was important. The Holocaust was not just a Jewish story, it was the story of New Zealanders as by-standers and witnesses.

WHAT IS THE ROLE OF MUSIC AT THE HOLOCAUST CENTRE?

My roles in the Holocaust Centre and the Wellington Jewish Community overlapped at times, and I have been involved with organizing numerous concerts from klezmer groups to serious classical concerts of Jewish music and concerts by visiting Jewish musicians.

WHAT INSPIRED YOU TO WORK IN THIS AREA?

Can't keep my mouth shut and my head down.

WHEN DID YOU REALISE YOU WANTED TO DO THIS?

One of my many failings is that I don't see problems; I see challenges and opportunities. If I think that something is worth doing I get on with it and do it.

WHAT ARE THE REWARDING ASPECTS OF BEING INVOLVED?

Lots of heated arguments and frustration, but some people appreciated my efforts, respected me, valued my contribution, and hence nominated me for this award.

WHAT ARE SOME OF THE SKILLS AND QUALITIES IMPORTANT FOR THE ROLES THAT YOU HAVE HELD?

Bloody-mindedness. Have clear objectives and don't give up.

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

Don't sweat the small stuff. Some battles are not worth fighting.

WHAT WERE SOME OF THE CHALLENGES YOU'VE HAD?

Convincing people who not only didn't share my enthusiasm, but didn't even understand what I was talking about. How can you convince people who are stone deaf that a piano needs to be serviced and tuned before a concert?!

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

My school was more into football than music. I heard some great recitals during my school days, Richard Farrell, Alan Loveday, Misha Ellman, and numerous others, but not through the school.

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

Foster a love of music. Focus on the music not the technique.

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WHEN SHOULD MY CHILD START LEARNING A MUSICAL INSTRUMENT?

- Julie Wylie

Recently a parent asked me what age a child should be, to start learning to play a musical instrument, and what instrument her child should learn.

Firstly, children zero to eight years learn through their senses. They need to move, to feel the beat through a variety of musical experiences. They learn through loving musical interactions and singing with their parents and family, listening to the sounds of nature, and through a wide range of music genres. They can play with sticks, stones, leaves, and tuned and untuned percussion instruments.

Musical play helps children to sing in tune, and to listen, feel and understand the musical form of nursery rhymes and songs. Children begin to anticipate ends of phrases of songs, and to understand the clear beginning, middle and end of songs. They start singing words, phrases and whole songs.

Through dance, children learn the rhythms of early childhood - walking, running, skipping and galloping rhythms. They explore space, timing, weight and energy. They learn how to be proud performers and to engage others through musical play. Through dramatic play, children learn how to be expressive, to whisper, shout and use dynamics (loud and soft). They learn to play in synchrony with others, interacting like jazz musicians who engage in improvisations.

When children can sing in tune, play in time, listen, and follow and copy a sequence of rhythmic patterns, they develop confidence and self-esteem. Once children have mastered these musical skills and have developed a passion for music and ask to play a specific instrument, then they are ready to learn an instrument and embark on the rest of the musical journey.

anywhere. Know that you are laying the foundation of music for life, helping your children to play music in ways that inspire, delight and inspire them to keep going and become self-motivated with their desire to be involved and learn more and more about music.

The music of composers like Mozart, Haydn and Shostakovich incorporates brilliant elements of musical play and their music sparkles with joy, love, playfulness and an innate, childlike sense of wonder. They truly knew what it means to play music and to create music from their heart and soul.



Drum and shaker together



Children in the middle of the rainbow ring



Children discover D minor

WHEN SHOULD MY CHILD START LEARNING A MUSICAL INSTRUMENT? (continued)

PARENTS' PERSPECTIVES

From Louise Van-Tongeren:

"Max has been in Julie's classes since he was a baby. We use all her ideas at home and I followed her advice about starting instruments, even though I wanted to start him earlier! I'm so glad we waited. He was practically begging to start guitar at 7, and the way he picks up the songs, the technique and the necessary theory is stunning to watch. It just all makes perfect sense to him. For example, if a song requires syncopation, he automatically understands and plays in time; he self corrects constantly because he always hears his mistakes; he knew

two chords but asked to be taught a third because he could hear that he needed a dominant chord to make his songs sound better; he practises by himself every day or so; when his teacher is explaining reading music it already makes sense to him as he understands about pitch and rhythm - this new notation isn't new to him it's merely a way of writing it down. My 4 year old has been working out melodies on the piano for over a year now so I wonder if he will be ready for lessons sooner rather than later. I watch with interest, I know now not to push it too soon."

From Sarah Long:

"It is true that you can't get enough of a good thing. My daughter fell in love with Julie Wylie's Musical Play classes and at home she would "practise" with great gusto what she learned week to week. Her enjoyment of the songs, the actions that accompany them and the playing of instruments filled much of her time and from her bedroom we could hear her "being Julie", in full voice!! So naturally Julie's DVDs and CDs were a must have for Clara-Jane!!

The Julie Wylie Musical Journeys DVD quickly became the most played DVD in our home. For Clara-Jane to be able to watch, participate and learn, whenever she wanted to, in the comfort of her own home, just added to her love of Julie's programme.

The DVD is beautifully put together. Presented by the very tutors that the children already have a warm connection to, and featuring songs that are already familiar makes it highly accessible. The learning is in context and it beautifully complements the learning in class. Even the much-loved Oscar the clown, who opens and closes each class, is present. Clara-Jane just loves watching the children as they, so naturally, and in everyday locations doing everyday activities, find fun and pleasure in things musical.

I have to admit that I equally enjoy the DVD. It is engaging, encouraging, and undeniably catchy. Neither Clara-Jane nor I have tired of it and we have played it literally hundreds of times.

Perhaps the best testament to just how appealing the DVD is became clear when Clara-Jane was unwell following her immunizations and she took to her bed. The only thing she wanted was to do was watch "Julie on TV", and even feeling under the weather she still sang the tunes!!

Julie's CDs also enjoy huge play time in our home and in our cars. It simply would not be Christmas without the Sing Merry Christmas CD which is a wonderful combination of children's favourites, old and new, and rich traditional carols. To hear our daughter singing songs she had never heard before, adding her own (hilarious) actions and then creating 'Christmas concerts' for us to enjoy is priceless. When Santa Came Down The Chimney is a favourite and like many of the songs, it captured her imagination. A great feature of Julie's CDs is the fact that many songs are sung by children, making them relevant and accessible for young listeners.

The joy that Julie's DVDs and CDs have brought into our daughter's life is matched only by the learning they have fostered. Quite simply they bring Julie's programme to life for any child, whether they are fortunate enough to attend Julie's classes or not. They have played a significant role in Clara-Jane's life and learning and they have given us huge pleasure as we watch her growing appreciation and love of music."



Children on a drum

THE MANCHESTER ROBOT ORCHESTRA:

A CITIZEN SCIENCE PROJECT

- Professor Danielle George



Professor Danielle George

HOMETOWN: Newcastle upon Tyne, UK

TELL US ABOUT YOUR INVOLVEMENT WITH MUSIC: As a child I played the violin and viola in the City Orchestra, and have always loved going to concerts to listen to music from all genres. More recently I co-created the Manchester Robot Orchestra to encourage young people's interest in engineering. Both music and engineering are so creative so it seemed a natural fit for me. In one of my BBC documentaries with Professor Stephen Hawking I sang along to Meatloaf.

QUALIFICATIONS AND SKILLS/OTHER EDUCATION: A level Maths, Physics and Chemistry at Kenton School, Newcastle-upon-Tyne. Bachelors (hons) degree reading Astrophysics at the University of Liverpool. Master of Science degree in Radio Astronomy, Engineer at Jodrell Bank Observatory. PhD in Electrical and Electronic Engineering at UMIST.

I presented the 2014 Royal Institution Christmas lectures 'How to Hack your Home' and Televisions Opening Night: How the Box was Born for the BBC in 2016. My latest BBC programmes for the BBC include Hyper Evolution: Rise of the Robots, and Search for a New Earth with Professor Stephen Hawking as well as BBC One North West Nation of Inventors.

I studied Astrophysics and worked at Jodrell Bank Observatory. I was awarded a Professorship at the age of 38 and appointed Member of the Order of the British Empire in the 2016 Queen's honours list for services to engineering through public engagement. In 2016 I received the Royal Academy of Engineering Rooke Medal for services to engineering and in 2017 received the Harold Hartley Medal for outstanding contribution to the field of Measurement and Control.

My research is dedicated to solving one the 14 world engineering grand challenges of the 21st century; engineering the tools for scientific discovery. My expertise in radio frequency engineering and microwave communications is applicable to a broad range of scientific and industrial sectors. To date, my research has focused on delivering class-leading ultra-low noise receivers for Space and Aerospace applications. I have worked with agriculturists on the development of instrumentation to measure water usage and with a number of multi-national companies such as Rolls Royce where I worked on industrial gas turbine engines.

My passion for raising public awareness of the positive impact engineering and science has on all aspects of our everyday lives, as well as highlighting to young people the immense depth and breadth of opportunities a career in science and engineering can offer; has led to some fabulous Ambassadorial roles. My STEM 'emoji' recognizes my dedication to science and engineering stating my most notable fun achievement as 'turning a sky scraper into a giant game of Tetris'. I have delivered TED and TEDx talks and my hometown of Newcastle recognised me as a 'Great North Contemporary Great' in the 2015 Great North Culture Exhibition. I feel truly honoured for all of the luck and amazing opportunities that have come my way.

WHEN DID YOU REALISE YOU WANTED TO CREATE A ROBOT ORCHESTRA COMMUNITY PROJECT?

In 2014, I was invited to give the Royal Institution Christmas Lectures which included some robot instruments. The idea was to use music to reach people to involve them in technology. In 2015, I was asked to join a university committee to look at public engagement as Manchester became the European City of Science. I wanted to get the public involved and to get engineering on the map. Following on from the success of the Royal Institution Christmas Lectures I co-founded the "Manchester Robot Orchestra" with huge success in many countries around the world and generated over 1 million hits on social media. The 2016 Robot Orchestra was a natural development consisting of 'electronic brains' that created music by playing real instruments including violins, glockenspiels and xylophones, as well as redundant technology like floppy disk drives and old desk fans, which can make their own sounds. This was the first Citizen Science project of its kind, reusing discarded machines and technology. The orchestra played popular music, which in turn led to the involvement of Siemens' chief executive Jurgen Maier offering funding support, which, coupled with further funding from the Engineering and Physical Sciences Research Council, meant that the orchestra was viable.

Children in the local community in Manchester, England, were invited to get involved with the project. School children as young as seven were invited to a Robot Hack Day to learn coding and then entered a competition to make a robot instrument. This was to show children that engineering is creative and fun and that they can do it and that they are allowed to fail. The



The robotic conductor, Graphene

problem with the education system is that children go through exams and tests that tell them they are failing. That is awful. If you tell young people that failing is bad, then where is the next generation of innovators going to come from? Every single person who has innovated has failed at some point. If children are afraid to fail, they will never innovate. Look at Edison and Einstein. Look at anyone who has ever achieved anything. You have to fail. It's crucial to innovation. It's how you push boundaries. It's how you get out of your comfort zone. Just push what you think you can do. And when it doesn't work, work out how to get it to work. I want young people to know it is ok to fail.

THE MANCHESTER ROBOT ORCHESTRA

(continued)

WHAT ARE THE REWARDING ASPECTS OF BEING INVOLVED?

It is extremely rewarding to see children thinking creatively, asking why and how and creating and showing that getting out of your comfort zone is such a rewarding thing to do. I am a huge fan of the "fail fast and learn" approach and think we need it more and more as our UK education system declines.

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

Problem solving, resilience, empathy, communication skills, positivity, passion and perseverance.

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

To show that failing is fantastic and needs celebrating. To consider the impact of what I do and prioritise what I do. Not to be afraid of asking for help from friends and family.

To have a go at something different. Remember your goals and reassess them regularly.

The importance of work life balance. To do things that are worthwhile, have impact, to make a difference and that I enjoy. And most importantly: NEVER underestimate children's ability to say or do something unexpected and truly amazing.

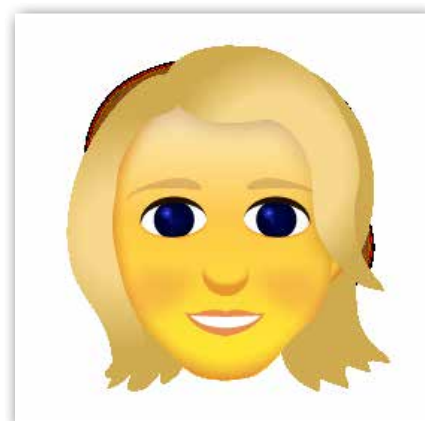
WHAT WERE SOME OF THE CHALLENGES YOU'VE HAD?

Presenting the Christmas Lectures when I was eight months pregnant. Filming all over the world, doing research, managing teaching and learning and maintaining a work life balance is also challenging.

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

Playing in an orchestra teaches children that they are part of a big team, that together produce the desired result. I feel I am a better scientist and engineer because of my passion for music.

Engineer emoji Professor
Danielle George



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CURIOUS, CREATIVE AND INVENTIVE:

AN INTERVIEW WITH LEVITY BEET

– Amy Ryan



Levity presenting his balloon pipes on 'Suzy and Friends'

HOMETOWN: Takaka, NZ

TELL US WHAT YOU DO FOR YOUR JOB IN ONE SENTENCE: I write produce and perform humorous, heartfelt music for children and families.

EDUCATION QUALIFICATIONS AND SKILLS: BA Music Major; Songwriting, Music Production using DAWs, Music Composition for animation/film, Music teaching - guitar - bass - ukulele - mandolin, Band mentoring, Professional Development Courses for educators - parents - caregivers, Recording Engineer and Mixing Engineer.

HOW DID YOU GET INVOLVED IN THIS TYPE OF WORK?

Through a lifelong love of music and the influence of family members who played music when I was a child. All the different musical hats I wear have their own long stories as to how I came to them!

Working professionally with kids came from playing in a working band for adult audiences. I got sick of late nights, smoky bars and drunk people falling on me or my equipment. I decided I wanted to play music in the daytime for sober non-smokers.

What are some of the skills and qualities important for your role? Paying close attention to what children of different ages find funny, scary, challenging, important and are curious about and looking for new ways to express these in music. Trying to take the music into some adventurous places rather than just providing generic sounding kids music products.

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

Let 'mistakes' guide you into a deeper understanding of what life needs from you. Relating to that idea - let yourself learn new things often and expect plenty of mistakes in the process. Keep going - keep doing what you need to do to move forward into a better understanding and competency. Don't shy away from learning because you made a mistake or you are afraid you will - because you will!

WHAT WERE SOME OF THE CHALLENGES YOU'VE HAD?

How to give enough time to my work to allow it to grow and move forward and go where it needs to go while keeping enough time for my family and children so they can grow and move forward into what they need to be too.

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

I played in a noisy rock band at high-school and even though my music teacher probably didn't like our music she supported us to have plenty of practice space and find performance opportunities.

I was asked to audition for a school musical when I was about 7yrs and I was supposed to sing to a piano piece in front of all the other kids and teachers - I froze and sung totally flat and didn't get a part and was pretty scared to sing by myself in public until my early 20's! My standard 4 (year 6) teacher sung with us every day in and I loved it. I enjoyed an orchestra coming to my primary school and doing Peter and the Wolf. My uncle who was a musician came and played at my school when I was 6yrs old and I was very proud.

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

I don't insist kids perform but I encourage it and provide opportunities for this to happen. They practice more if they know a show is approaching. Make sure you have a little time to learn new skills for yourself and let the kids see that you are trying to get better too. Make sure it's hard enough for you that you can demonstrate how bad you are at it at first!

WHAT INSPIRED YOU TO WORK IN THIS AREA?

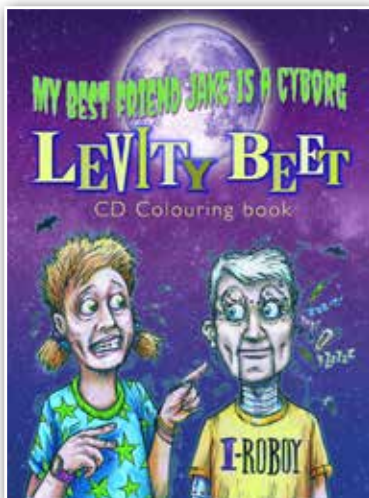
Being around really honest human beings (3-4yr olds) with limited social filters so that the feedback mechanism is fast and honest (brutal at times!) and I can therefore develop better work quickly by being responsive to the feedback.



Udu gazing

CURIOUS, CREATIVE AND INVENTIVE:

AN INTERVIEW WITH LEVITY BEET (continued)



CD colouring book cover

WHEN DID YOU REALISE YOU WANTED TO DO THIS?

What I am doing is changing and developing over time so there isn't really one thing I'm doing that I realised I wanted to do. I would say I am following a sense of curiosity that has lead me to where I am now and I'm still following that sense and can't say exactly where I'll go with it - but based on what I have done I'd be pretty confident to gamble it will be something to do with kids and music!

WHAT ARE THE REWARDING ASPECTS OF BEING INVOLVED?

I love writing songs, playing music and finding ways to do these that result in kids (or any people) laughing, dancing and having their curiosity sparked around music, inventing and creativity in general.

I've just finished working on season 1 of Darwin and Newts for Whitebait Television. I composed music for 40 episodes along with Vahid Qualls. You can see Darwin and Newts on Hei Hei TV - download the app to view. It will also play on TV 2 starting June 25 I think.

My recent album 'My Best Friend Jake is a Cyborg' just won the 2018 Tui Best Children's Music artist award.

You can get the album which comes inside the sleeve of a colouring book with a page for each song and lyrics on my website www.levitybeet.com

Three times APRA New Zealand Children's Song of the Year winner, Levity Beet, is well known for his dynamic and humorous performances in schools, early learning centres, festivals, libraries and private parties. Levity wows audiences with new musical inventions playing instruments he makes from heaters, air bed pumps, tyre valves and anything imaginable.

Levity has produced 6 albums, numerous singles and a CD songbook. He also produces music for film. Each week, Levity teaches 40 kids the ukulele, guitar, songwriting and mentors young bands.

To find out more, or to purchase his CDs, check out his website www.levitybeet.com and follow him on spotify to keep up with new music releases.

levitybeet.bandcamp.com/

www.facebook.com/LevityBeetMusic/

www.instagram.com/levitybeet



Levity Beet during a performance



AUCKLAND YOUTH ORCHESTRA EUROPE MUSIC TOUR 2018

- Mary Lin

The Auckland Youth Orchestra celebrated its 70th year, and the 20th of our Music Director Antun Poljanich, with a major overseas tour, returning our invitation to perform at the Young Euro Classics Festival.

The Tour Committee and Management team spent over 12 months preparing to ensure both the itinerary and finances were maximized and efficient to allow our musicians to experience the best that European music has to offer. Repertoires were carefully selected to showcase our musicians as well as to represent New Zealand orchestral compositions to the world. Anthony Ritchie's concerto Cartoon Fantasy for Oboe, as well as Alex Cowdell's symphonic poem Persephone received their European and World Premier respectively. Copland's Appalachian Spring and Sibelius' Finlandia showcased our technical and musical finesse. As an encore, from Elgar's Enigma Variation Nimrod, tied a beautiful bow for the presented performance to our audience.

Through our workshops with the music tutors and interactions with fellow young musicians, we are able to appreciate the many different opportunities in academic and co-curricular pathway that are offered at school level in New Zealand, which allow and encourage, through participation, to filter through our musicians. We are also in awe of the support in regional and national level that the European officials are contributing into the youth music making and collaboration opportunities around the world. It is these important experiences that provide valuable networking and future references for our young musicians as they venture into the many opportunities in music.

60 young musicians from high school, university and graduates auditioned at the end of last year to be part of the tour orchestra. Juggling weekly rehearsals, weekend workshops, KBB Music Festival, Nationals for Concert Band and Chamber Music is no mean feat, not to mention the middle of the university and school term!

12 days, 6 full-house standing ovation performances later, on the plane back from Frankfurt to Auckland, we were able to recollect all the special memories shared with each other and the audiences we are fortunate to play for in Europe.

MUSIC HIGHLIGHTS ON TOUR

Vienna, Austria

Workshop with JS BACH MUSIKSCHULE

Dobrna, Slovenia

Workshop with Slovenia Philharmonic Orchestra

Concert with EMARS Music Festival

Performances at Terme Park and Murska Sobota Castle

Berlin, Germany

Concert with Young Euro Classics Festival

Performance at Berlin Konzerthaus

Bayreuth, Germany

Concerts at 68th Festival of Young Artists Bayreuth

Performances at Stadtkirche Bayreuth and Kloster Speinshart

Tubingen, Germany

Performance at KSK Tubingen

PLAYERS COMMENTS

Emily Liston, Principle Clarinet AYO, Principle Clarinet NZSSSO, Lynfield College

For me the tour was an amazing experience not just because of the beautiful places that we got to see but because of the people that I met during the tour! Playing in the Berlin Konzerthaus and seeing the first person stand up to give us a standing ovation was one of the best moments in my musical career! Performing in a country like Germany where classical music is key to their culture showed me how important it is to keep playing and preserving the old traditions. The two sectionals that we had in Austria and Slovenia were also incredibly valuable as the tutors gave us insight into how to express the music as effectively and beautifully as possible! All in all, being part of the AYO Europe tour has further inspired me to pursue a career in classical music!

Benjamin Piper, Cello, AYO.

"The tour was a wonderful showcase of Europe's antiquities. It was an enchanting experience playing in various venues full of cheering audience members and I hope to keep up the connections I've made with the people there."

SOLOISTS COMMENTS

Noah Rudd, Oboe

It's not every day you get to play on one of the biggest stages in the world. I was in awe at the opportunity to showcase a Kiwi piece, Anthony Ritchie's Cartoon: Fantasy for Oboe and Orchestra on the stage of the Berlin Konzerthaus, a magnificent concert hall dating back to 1821. The atmosphere was buzzing from a full house that really appreciated our music. It was a privilege to take a contemporary New Zealand sound to the other side of the world.

Jake Krishnamurti, Trumpet, University of Auckland

"The Auckland Youth Orchestra's Europe Tour gave us the opportunity to perform in a variety of awe-inspiring venues, and to engage with the international music community. We were fortunate to learn from several top European musicians, who shared their knowledge with us through a series of workshops. For me personally, the most memorable part of the tour was performing the Haydn Trumpet Concerto in front of a number of enthusiastic audiences."

MUSIC DIRECTOR COMMENT

Antun Poljanich

The Tour was one of the highlights of my involvement with this organization as Music Director and conductor. Seeing young New Zealanders being in awe of the incredible hall of Berlin Konzerthaus and other magnificent venues throughout our tour, and then transforming themselves into confident, creative, joyful young musicians on those great stages made all the hard work worthwhile.

On top of that, working with some of the best orchestral musicians in Europe, tutors who were full of praise for our young musicians and their preparation, their seriousness about their parts inspired me further to continue this work. Audience reactions, festivals that were full of praise for our work and excellent reviews, convinced me that we in New Zealand can produce quality young musicians that can counterpart the highest world standards.

AUCKLAND YOUTH ORCHESTRA EUROPE MUSIC TOUR 2018 (continued)

REVIEW FROM GERMAN NEWS DER TAGESSPIEGEL

.... Conductor Antun Poljanich is a gentleman on the podium... he inspires his orchestra to concentrated sound. Noah Rudd (soloist) elicits from his oboe quick-witted and light-footed tones.... (on Copland's Appalachian Spring) a finely woven string carpet, pliable brass, and a clarinet that echoes the simple, famous shaker theme.

LETTER FROM AMBASSADOR RUPERT HOLBOROW, NZ EMBASSY BERLIN

The stunningly beautiful Berlin Concert Hall where you performed is a special, very beautiful, venue. It deserves the best. I hope all of you recognised from the lengthy and loud applause at the end of the concert, from a very discerning audience, that everyone felt you deserved to be there. You brought the wonderful surroundings to life. You were, individually and collectively, a joy to listen to. I hope you will keep the memories of that applause alive for a long time. You deserve to.

More importantly than making New Zealand proud, you should all be immensely proud of yourselves. I know, as a parent myself, that all of you will have brought joy and pride to your families as well.



The 2018 tour group on the steps of the Konzerthaus, Berlin.



Ambassador talking to players after their Berlin concert.



A STUDENT SONGWRITER'S JOURNEY:

CALL IT HOPE EP BY CAITLIN JOY

- Caitlin Joy Bradley & Nikki Hall

A conversation with Caitlin Joy Bradley Year 13 and Head Girl at Roncalli College in Timaru and her Classroom Music Teacher, Nikki Hall

Rurea, taitea, kia tu ko taikaka anake

Strip away the bark and expose the heartwood - Whakatauki

FROM THE INTERVIEWER

One of the delights of working in music education is to be inspired by your students. This has been my first year in specifically teaching songwriting skills to prepare students for the NCEA Level 3. I songwriting standard which can be a daunting task as I don't consider myself a natural songwriter or wordsmith. I have learnt a lot from Caitlin about her process and what has worked well for her through her journey to produce her EP.



Nikki Hall, Music teacher and curriculum leader for the Arts at Roncalli College in Timaru

She comes from a supportive family, as both parents are music educators, event coordinators and full-time professional musicians, so Caitlin has had a great start in music and can see it as a potential career pathway for herself.

It was Caitlin's initiative this year to create an EP under the umbrella of The Lion Foundation Young Enterprise Scheme and to use the flexibility of NCEA to craft a course that met her needs, integrating the assessment of skills across subjects for this project.

This has resulted in personally meaningful coursework and good preparation for life outside the school gates. Caitlin is already a very confident and convincing solo performer on a range of instruments who has been writing songs from the age of 8 so the challenge of creating an EP and the skills required to do this and also promote the product provided a good challenge for her.

The L3 Achievement Standards that the EP has counted as evidence towards for Caitlin:

Business Studies & Young Enterprise Scheme

- 91384.2 Carry out, with consultation, an innovative and sustainable business activity
- 91382.2 Develop a marketing plan for a new or existing product

Music

- 91416.2 Perform two programmes of music as a featured soloist
- 91849.1 Compose three original songs that express imaginative thinking

English

- 91475.1 Produce a selection of fluent and coherent writing which develops, sustains, and structures ideas

Q: HOW HAVE YOU FOUND THE STRATEGY OF BLENDING MUSIC WITH THE YOUNG ENTERPRISE SCHEME IN YEAR 13?

It has been personally very educational because I'm piecing together all of these different passions from completely different areas and finding how I can combine them together which is a really important thing for when I go out into the real world. I've learnt all of this knowledge and these skills separately but what use is it if you can't make them all work together?

Q: How has the opportunity to participate in Smokefree Rockquest as a student helped you to develop as a songwriter?

It has given me a drive to create songs for a platform where there is little to no negative judgement. It's been great to listen to the other students' songs. We all have our own unique styles and tastes.

Q: WHAT HAVE YOU ENJOYED ABOUT THE LEVEL 3 SONGWRITING STANDARD?

Songwriting is a very personal thing and having this achievement standard gives value to the craft of songwriting and allows us to create music in a way that is relevant to the industry.

Q: YOU ARE ALREADY WORKING AS A MUSIC EDUCATOR AND HAVE YOUR OWN MUSIC STUDENTS THAT YOU TUTOR OUTSIDE OF SCHOOL. WHAT HAVE YOU LEARNT FROM THIS?

I have three students aged 5-7 years. They are very young but I'm getting them started on ukulele because they are wanting to be rockstars. I have also taught students closer to my own age (18) and it's been interesting to find the different ways to teach them and the different relationships and pacing for the students, like when you have someone who picks up things quickly and another who is struggling in the same lesson. It is challenging but I love it.

Q: WHAT IS YOUR PROCESS OR APPROACH TO SONGWRITING? HOW DO YOU BEGIN?

Phwoar! If I sit down and force myself to write a song and I'm not feeling it, it's just not gonna work and I'm gonna come out with a rubbish song. I tried writing a song every day and that turned into every week and eventually I abandoned the system. I decided I was just going to write when I feel inspired. Practising songwriting has been really good but you won't get the good songs unless you have the inspiration. Doing the practise helps for when you get the inspiration.

It's different every time, but when I'm inspired I'll hit voice memos (app on phone) and blab a bunch of nonsense melodies along with random words until I find something that sticks.

Q: HOW OLD WERE YOU WHEN YOU STARTED SONGWRITING?

I wrote my first funny song about the seasons when I was eight years old. In Year 8, I played songs that I'd written to my friends but as the songs became more personal, I started keeping them to myself. It matters who your audience is when you are a young person singing about personal experiences.

A STUDENT SONGWRITER'S JOURNEY:

CALL IT HOPE EP BY CAITLIN JOY (continued)

Q: WHAT ARE THE MESSAGES YOU ARE COMMUNICATING THROUGH THIS EP?

Hope is grief's best music.

Three values I carry at my core are faith, creativity, and connection. This year my grandmother, Myra Higgs, passed of cancer and this left a profound impact on me. She had been a source of inspiration throughout my life. From my experiences with loss I decided to create a short album surrounding the theme of hope to raise awareness of cancer and the good work that the New Zealand Cancer Society do in our communities. My greatest intention with this EP is to inspire others to have strength and to hold on to a positive mindset, even through the most extreme struggles. I am sharing my values in the hope that others might connect with them.

Q: HOW CAN PEOPLE FIND OUT MORE ABOUT YOUR EP AND SUPPORT YOU?

You can visit my Facebook page

<https://www.facebook.com/caitlinjoybradley/>

If you are interested in purchasing an EP, send me a message or an email at caitlinjoymusic@gmail.com

Q: FOR YOUR EP YOU HAVE COLLABORATED WITH SOME WELL-KNOWN KIWI MUSICIANS. WHAT HAVE YOU LEARNT FROM THIS PROCESS?

These were all my own songs but the artists added their own harmonies to it. It was interesting to see what these artists hear in my music. What they each contributed was true to their own musical style.

Q: DID IT CHANGE YOUR SOUND WORKING WITH MUSICIANS WHO HAVE A CONTRASTING STYLE TO YOURS?

I tend to write flowy soft songs and on my song "New Shade" with Jordan Luck, he came in with a harsher rock vocal and so you can hear quite

a stark contrast but it works for this song whereas Jamie McDell and I have quite a similar vocal style. Some people have commented that they thought I had overdubbed my voice on this track for harmonies and didn't realise it was Jamie's voice. She has been a musical influence for me so I have picked up a lot from listening to her. It's been interesting to find out what things mesh nicely and then the things that unexpectedly mesh well.

Q: WHAT IS IT LIKE TO HEAR PEOPLE SINGING YOUR SONGS BACK TO YOU NOW?

It's insane. These are songs I wrote in a bedroom at home or outside where it's just me, and then to have other people singing it back to me in their own voices, it's pretty surreal.

Q: WHAT ADVICE WOULD YOU GIVE TO OTHER MUSIC EDUCATORS TO HELP THEM TEACH SONGWRITING TO STUDENTS?

That you can't just say "Alright, you have to write a song". It's either something you want to do and gravitate to on your own, or you don't. Having the experience of a workshop with songwriter/musician Jed Parsons (through the NZ Music Commission) last year was really helpful for me. I could see how a practising musician who writes all their own music, can make a career out of it. That got me on the track to improving my skills for songwriting. It's not something you can force. Following someone else's style and approach might not work for you. It's also really helpful having music tutors who are also working in the music industry. I have learnt about aspects of image and marketing from my parents, and my vocal tutor; Tim McLeod, has encouraged me to strive to become a great vocalist and to follow my passion. He tells me not to listen to those that believe I can't make a career out of this or that "musician" isn't a valid career path.

Caitlin has signed up to APRA and made her CD available on bandcamp so it is available as a digital download for anyone who wants to hear it.

<https://caitlinjoy.bandcamp.com/album/call-it-hope>



Caitlin Joy. (Photo credit - Focus Photography)

KETE ARONUI ORFF: ADVOCATING FOR MUSIC AND MOVEMENT AS PART OF GENERAL PRIMARY SCHOOL EDUCATION

- Priya Gain

BECOMING A PRIMARY SCHOOL MUSIC SPECIALIST

Earlier this year I completed my Masters of Education, which focussed on arts-based learning, in particular the Orff approach to music and movement education. This ended a long period of postgraduate study where I concurrently completed all four levels of Orff teaching certification, through Orff NZ Aotearoa (ONZA). These latter studies developed my practical skills as an artistic music and movement teacher. During this time I also had three children, which has led me to be involved in playcentre education and more recently Montessori education. This has been a rich combination of experiences in terms of my professional development and has supported my transition from being a general classroom teacher to a primary level music specialist passionate about artistic, play-based and child-centred learning. Together these experiences have enriched my understandings of the important role music and movement play as a tool for human connection and the development of emotional wellbeing which, alongside strong musicianship, is developed through ensemble work, improvisation, and musical play.

WHAT IS THE ORFF APPROACH?

In a nutshell, the Orff approach is rooted in experiences with rhythm and is often summarised as Say, Sing, Move, Play. A key principle of this approach is enabling children to discover the elements of music in natural and creative ways. Language is the starting point. Through storytelling, poetry and speech work, children explore the rhythms and expressive qualities of language. These are then transferred to music and movement work. Children use their voices, perform body percussion, dance, and make music with high quality instruments, playing both un-tuned and tuned barred instruments. Classes regularly work as an ensemble with all levels of ability participating and contributing with success.

KETE ARONUI ORFF

Kete Aronui Orff is a website I have developed that pulls together my work using the Orff approach over the last decade. The website publishes the Orff inspired music and movement curriculum I have developed for Eastern Hutt School, where I teach across the whole school from year 0 to year 6. It integrates Te Whariki (New Zealand's early childhood curriculum), the New Zealand School Curriculum, and the Orff approach. The curriculum brings together my experiences as a playcentre mum, as a music specialist at Eastern Hutt School, as teaching fellow in the School of Education at Victoria University and as an ONZA educator. I have described what the programme looks like for the juniors, middles, and seniors and have identified learning progressions in poetry and stories, singing, movement, listening, un-tuned percussion instruments, barred instruments, and te ao Māori (www.ketearonuiorff.com). The hope is that this website will stimulate conversations and provide inspiration for others working in New Zealand primary schools to develop their own music programmes. I hope it encourages more teachers to consider what the Orff approach can offer the New Zealand primary school teaching context in terms of strong foundational musicianship and positive and successful musical experiences for all children as an integral part of a general education.

MUSIC EDUCATION IN NEW ZEALAND PRIMARY SCHOOLS

My recently completed Masters dissertation focussed on how a number of experienced New Zealand Orff teachers engaged with a bi-culturally framed Orff levels course. The study highlighted a number of opportunities and challenges for us as an Orff teaching community in terms of adapting the Orff approach to our unique bicultural context within education. My studies and practical experience have strengthened my belief in the



KETE ARONUI ORFF: ADVOCATING FOR MUSIC AND MOVEMENT AS PART OF GENERAL PRIMARY SCHOOL EDUCATION (continued)

importance of supporting, and growing, enthusiastic commitment at a grass roots level through curriculum development at a cluster group level. Professionally led, collaborative curriculum development is very much needed in music education at the primary school level.

Dr Lester Flockton, who recently presented at the NZEI Te Triu Toa curricula hui – Taking the Lead – Celebrating our Curricula, says

“curriculum is the reference point for all teaching and learning. It demands high levels of ongoing teacher support – support that is relevant to the needs of teachers and their children, support that actually attunes to practice and the day to day practicalities of the classroom. [...] New Zealand curriculum development and support for countless schools and

teachers has been woefully under-served with the unwinding of various reforms that followed on from Tomorrow's Schools.”

My work with ONZA focuses on nurturing teachers to develop as artists themselves so they can work creatively alongside children in music and movement education. This is done through the running of workshops, the provision of opportunities to do levels training, and the facilitation of local cluster group work. It is hoped that Kete Aronui Orff will support this work and provide further support for teachers to create classroom spaces where children can engage with their environment, and express themselves creatively through poetry, music, song and dance. To find out more about this work visit: www.onza.co.nz or to find out more about the Wellington Orff cluster group email Priya at orffwellington@gmail.com.



Priya has applied the Orff approach in a range of educational settings including early childhood playcentre and home-based music groups, primary school teaching, and tertiary level teaching as part of pre-service teacher education. She has completed ONZA certified training up to Level 4 in the Aotearoa/New Zealand context and has taken a lead role in the facilitation of workshops in the Orff approach in the Wellington region. Priya currently teaches at Eastern Hutt School as the school-wide music/movement specialist, is a teaching fellow at Victoria University in the School of Education, and is an ONZA levels educator. Priya recently completed a Masters of Education focused on music and arts education. Her dissertation research focussed on how a group of New Zealand Orff teachers have engaged with issues of bicultural and national identity in their teaching practice.



TWINKLE TWINKLE LITTLE SCRATCH:

MUSIC LESSON USING CODING IN SCRATCH

- Judith Bell

Now that coding is being adopted in the curriculum, here's an easy way to connect it to music in a fun way with no special equipment or software to install. Many students simply use sequential coding to create a long melody, missing the chance to deepen their understanding of both musical phrase repetitions and the higher level use of simple functions in code. This lesson plan is an easy way to teach both those concepts at once.



INTEGRATING MUSICAL STRUCTURE AND SCRATCH FUNCTIONS

(Best done after your class has started learning scratch).

AGE/LEVEL:

NZ years 7/8

EQUIPMENT NEEDED:

Teacher: Web browser opened at <https://scratch.mit.edu/projects/217545834/> (or download the project and open in a downloaded version of Scratch); data projector and audio. Students: Scratch editor on computer (either online or offline), headphones.

NEW ZEALAND DIGITAL TECHNOLOGIES CURRICULUM

The idea of decomposing problems (breaking them into smaller elements) appears in nearly every progress outcome of the "Computational thinking for digital technologies" area of technology from Level 1 to Level 5 (<http://nzcurriculum.tki.org.nz/The-New-Zealand-Curriculum/Technology/Progress-outcomes#collapsible1>). The use of functions is mentioned explicitly in the Level 1 NCEA programming achievement standard AS91883: "A computer program uses... user-defined methods, functions or procedures." The level of sophistication required for NCEA will be higher than is covered in this lesson, but the lesson provides excellent scaffolding appropriate for pre-NCEA students.

NZ ARTS CURRICULUM

PK developing Practical Knowledge in Music

L4. Students will identify through focused listening, and experiment with, a range of patterns, [effects], sound qualities, and structural devices.

DI Developing Ideas in Music

L3/4. Students will use musical elements, instruments, and technologies to improvise and compose simple musical pieces.

AUSTRALIAN DIGITAL TECHNOLOGIES CURRICULUM

Years 7 and 8 Band Description

They broaden their programming experiences to ... incorporate subprograms into their solutions.

This example on following page shows melodic phrase structure of "Twinkle, Twinkle Little Star" by using Functions for each short phrase of the melody.

TASK 1 RE-MIX AND COMPOSE

Open the project provided above, click on "see inside", click the green flag to run the program.

Have a play. <https://scratch.mit.edu/projects/217545834/>

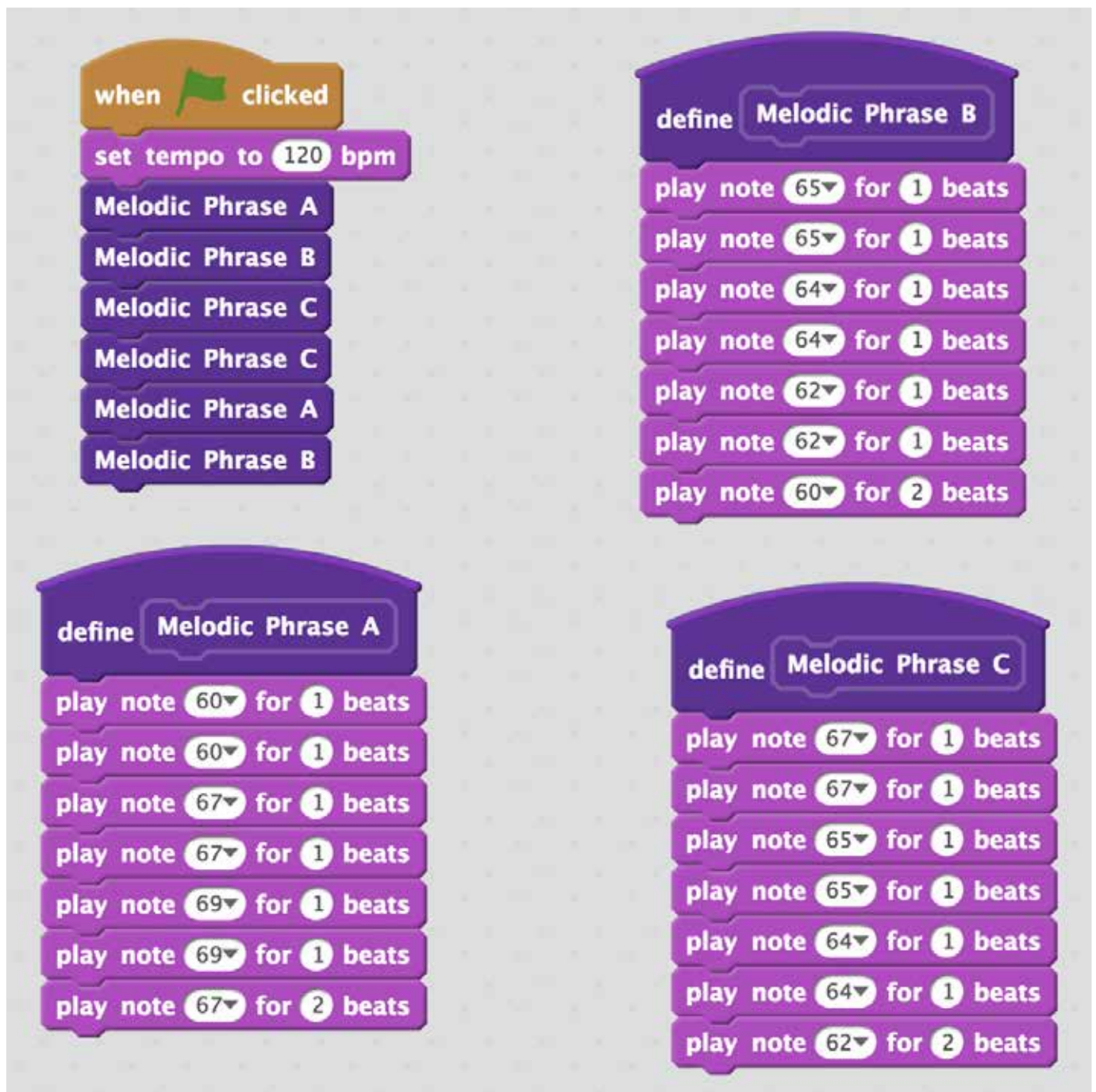
1. What happens if you change the order of the phrases? (drag and drop)
2. Return the phrases to the order ABCCAB. Try altering one or two notes and listen to the result! (change a note number in the "melodic phrase". If you use the dropdown menu you can see the midi note value on a keyboard!
3. Students copy the code pattern then remix it completely to create their own melody by changing the note values (pitch), but keeping the same structure. Students could compose their own melody to Twinkle Twinkle (and sing it!) or just create a composition using the structure pattern.

Use a similar note range as Twinkle Twinkle (60, 62, 64, 67, 69 which is C, D, E, G and A, which is C major pentatonic scale). Tip: If you make your final note C (60) (in phrase B) and a bit longer (duration 1) it will sound more "finished".

Post a link to your new composition to (where the teacher says).

TWINKLE TWINKLE LITTLE SCRATCH:

MUSIC LESSON USING CODING IN SCRATCH (continued)



4. Check out the following version in Scratch which uses 3 four bar phrases so you can see the ternary structure (ABA) of the song clearly. It uses function blocks as well as a repeat loop! Students can remix and create their own ternary structured melody.

<https://scratch.mit.edu/projects/240417076/>

DISCUSSION POINTS

Where did the lyrics and melody originate? (*lyrics from an early-19th-century English poem by "The Star" published in 1806 by Jane Taylor. Melody is from a French tune "Ah! vous dirai-je, maman" published in 1761*).

Can you think of other songs which are based on the same melody? (*Baa Baa Black Sheep, Alphabet Song.*)
https://en.wikipedia.org/wiki/Twinkle,_Twinkle,_Little_Star

Mozart's famous 12 variations of the French melody (~1781): <https://youtu.be/xyhxeo6zLAM>

TWINKLETWINKLE LITTLE SCRATCH:

MUSIC LESSON USING CODING IN SCRATCH (continued)

```

when green flag clicked
  Phrase A
  Phrase B
  Phrase A

define Phrase B
  repeat 2
    play note 67 for 0.5 beats
    play note 67 for 0.5 beats
    play note 65 for 0.5 beats
    play note 65 for 0.5 beats
    play note 64 for 0.5 beats
    play note 64 for 0.5 beats
    play note 62 for 1 beats

define Phrase A
  play note 60 for 0.5 beats
  play note 60 for 0.5 beats
  play note 67 for 0.5 beats
  play note 67 for 0.5 beats
  play note 69 for 0.5 beats
  play note 69 for 0.5 beats
  play note 67 for 1 beats
  play note 65 for 0.5 beats
  play note 65 for 0.5 beats
  play note 64 for 0.5 beats
  play note 64 for 0.5 beats
  play note 62 for 0.5 beats
  play note 62 for 0.5 beats
  play note 60 for 1 beats
  
```

TASK 2: VISUALISE FOR EARLY FINISHERS

Can you include some visual elements to reinforce the musical phrase structure being shown with the functions? For example, maybe a star spins during phrase C. Do this by adding event, look, control and motion blocks at the start of each phrase. Many students will be more familiar with these blocks than the “sound” and “More blocks” (functions) used in the Twinkle example.

EVALUATION

Students show understanding of the music term “phrase” and can relate this to a Function in Scratch.

Students show understanding of how to create a final-sounding phrase.

Students have created, played with and shared an original or re-mixed Scratch project that demonstrates a composition that uses phrases/functions.



Judith Bell has run the Chisnallwood Intermediate School music programme since 1999, which provides lessons for 300 students a year and takes 11 music groups, theory club, computer music and sound tech training. She is part of the band Barock and is on the advisory board for CPIT music arts. She has directed ChCh Ukulele Festivals and co-chaired the ChCh Big Band Festival for the last few years. Judith is co-chair of Music Education Canterbury and has presented papers at ISME.



Instrument Hire

ONZA offers to its members the opportunity to apply for one-year hireage of tenor or contrabass marimbas.

Two sets of xylophones are available in and around Auckland

A limited number of instruments are available for hire in and around Auckland, Wellington and Christchurch.

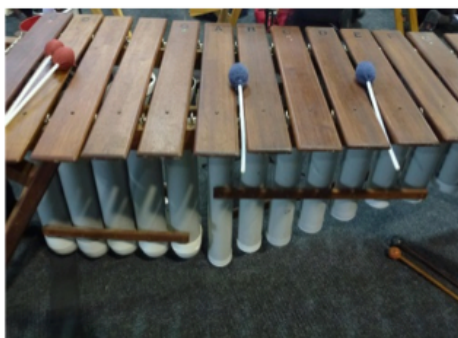
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Set of 3 alto xylophones with carry cases
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Application for hireage in 2019 is open to current ONZA members.

The deadline for application is **16 November 2018**. Successful schools will be notified by **14 December**.

The cost is \$150 (\$100 for set of three xylophones with carry cases) plus a refundable bond of \$50.

Auckland teachers contact **Shirley Harvey** for an application form. shirley.harvey51@gmail.com

Wellington teachers contact **Priya Gain** for an application form. orffwellington@gmail.com

Christchurch teachers contact **Celia Stewart** for an application form. celia@xtra.co.nz

SPEAKING JAZZ PART ONE: HEARING SWING

- THE JAZZ LANGUAGE HAS AN ACCENT

- Dr David Lisik

Jazz is a language in a very literal sense. Speaking that language involves two primary elements: the vocabulary (what is played) and the pronunciation (how it's played). A baby develops language by learning sounds before words and phrases, so I'll discuss the pronunciation first.* I'll call this pronunciation the "regional accent" of jazz or by its more common name: Swing.

**(Vocabulary will be addressed in Part Two, in the next issue of Tune Me In.)*

In theory, a beginning jazz student only needs one piece of advice to start learning jazz: transcribe solos. All of the keys to "speaking" jazz (time, feel, sound, vocabulary, dynamics, articulation, and repertoire) are in the recordings and improvised solos of the great players. When students spend enough time with this language, they become fluent. However, I've never encountered a student who didn't need significant guidance, encouragement, and ongoing feedback throughout the process of assimilating this language. As teachers, it's important for us to give our students the proper tools at every step.

My first jazz band director, when I was twelve years old, asked all of the kids in the band to bring blank cassettes to school. He gave them back with music copied onto them. He didn't specify, but they turned out to be Count Basie big band albums. I'm sure that only a few students bothered to bring in the cassettes and even fewer spent any significant time checking them out, but I did. I spent hundreds of hours listening to the albums Basie Big Band (1975) and Warm Breeze (1980), literally wearing out the tapes while I delivered supermarket flyers door-to-door during the brutal winters in Winnipeg, Canada. This listening was the most important part of my early jazz education.

It was an imperfect process, though. No instructions came with the recordings, I didn't have a clear listening strategy, and didn't know what to focus on. With some guidance, I certainly could have gotten more out of that listening. Still, hearing those albums over and over helped me develop a decent sense of time and Swing by the time I entered high school.

For decades, I've done the same thing for students. Count Basie is synonymous with Swing, so his recordings are the perfect place to start. Every chance I get, I introduce students to the Complete Roulette Studio Recordings of Count Basie and His Orchestra 10-CD box set. Back in the days of cassettes, I spent hundreds of hours copying recordings for my students. Now, the same recordings are on YouTube and I can share them with a couple of clicks on my phone.

Students who choose to listen will slowly acquire elements of the new language. There's no substitute for this listening process. There are also a lot of concepts that students can be taught which will make the learning process even quicker and far more effective.

These are the things I wish I was told when I was learning to play.

SWING: THE ACCENT OF JAZZ

Swing is the most essential concept in jazz, but is commonly misunderstood, in part, because it can mean several different things:

1. Swing is an era in American history from 1935-1946 when jazz big bands were the popular music of the day in the United States.
2. Swing is a general term that can describe music with a solid groove, regardless of the style.

3. Most importantly for the developing musician, Swing describes the way rhythms are played, how melodies are phrased, and the way musicians in a jazz ensemble play together. Swing, in this sense, is the regional accent of the jazz language.

"I'M TRYING TO PLACE YOUR ACCENT"

Thinking about how regional accents in spoken language are produced and perceived can be immensely helpful in understanding the jazz language and how a player develops an authentic "accent."

Native English-speakers in New Zealand produce many accents: Kiwi, Australian, Indian, Irish, Canadian (English or French), South African, and multiple accents from the U.K. and United States. Depending on where we're from, some are easier to identify than others. We're all more familiar with the sounds that we've lived with the most. Kiwis have no trouble identifying an Australian accent, but most can't accurately differentiate between a dozen or more British accents the way my Bristolian wife can. Kiwis can probably tell the difference between Americans from Texas versus those from New York, but can't distinguish accents between Brooklyn and Queens or even New York and Boston.

There are also many immigrant New Zealanders speaking English as a second language in foreign accents, creating another degree of separation from familiarity. Young immigrant children may adopt the Kiwi accent very quickly while their older parents never will. It all depends on the age of the person and the degree of immersion.

Things get harder when people try to replicate these secondary accents. I often compare learning to Swing to preparing for an acting job. If an actor is auditioning for the part of a character with a foreign accent, mastery of that accent will be a major factor. In the world of film and television, many British and Australian actors are excellent at producing convincing North American accents; they understand it's a necessary skill for success in Hollywood that must be mastered early on. Famously, British comedian and actor, Hugh Laurie, who played a reincarnation of Sherlock Holmes as House, M.D. for eight years, won the part in spite of the executive producer's insistence that the actor be American.

This all relates very specifically to learning the jazz language and accent. Students need to listen to the best jazz musicians as much as possible and the earlier they start, the better. There are specific elements that we can present to students to help them understand how to listen.

TEACHING SWING

Some jazz musicians will say that Swing is a mysterious and unteachable concept. These people don't understand the nature of teaching. Anything that can be learned can be taught and almost all learning requires active participation by the student. I'd imagine that a student couldn't learn to play jazz effectively with only a textbook in a sealed room. But as soon as a teacher is involved, they can supply the student with content, resources, and feedback. An effective teacher can model the skills the student should be emulating and they can encourage the student to explore beyond what is presented.

SPEAKING JAZZ PART ONE: HEARING SWING

- THE JAZZ LANGUAGE HAS AN ACCENT (continued)

SPECIFICS

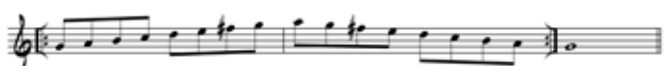
When I explain the concept of Swing, I present the following points to students:

1. Swing is an uneven distribution of duration in eighth notes.
2. Swing is the relationship between the quarter note pulse and the placement of jazz melodies.
3. Swing involves an emphasis on (some of) the eighth note off-beats.
4. Your natural inclination will be to rush everything you play. Accept this reality, listen for it, and, eventually, you'll instinctively compensate.
5. There are as many subtle variations of Swing as there are great players.

EIGHTH NOTES IN SWING

Understanding Swing means knowing that the eighth note values are unevenly distributed. Swing eighth notes, instead of being performed evenly and with the same value, are set in a triplet feel, with the first two notes of a triplet tied together.

Eighth notes written like this...



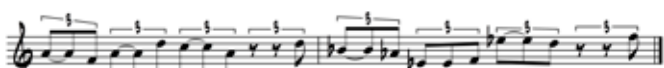
Sound much more like this...



Written...



Sounds like...



To understand the Swing feel, this triplet ratio is a good place to start, but it isn't absolute. The extent to which the first note is longer than the second can vary significantly. The tempo of the chart is the biggest factor in determining the weight of the notes in swing. Slower tempos have longer first notes and shorter second notes. At faster tempos, the notes start to even out until there's no difference in length between the first and second notes. But even within one tempo, there can be variations.

THE QUARTER NOTE PULSE

Making a student jazz band Swing involves mastering one concept that is almost never mastered by student jazz bands: demonstrating the appropriate relationship between the quarter note pulse and jazz melodies. This concept is elusive and hard to master mostly because the musicians don't have their individual roles clearly explained to them.

In a jazz band, there are two groups: players maintaining a constant pulse of even quarter notes and everyone else playing the jazz figures. It's common to hear the axiom, "In any band, all the musicians are responsible for keeping good time." This is true, but not everyone has the same musical job description.

The bass player, the drummer on the ride cymbal, and the guitar player (especially in the Count Basie/Freddie Green style) play mostly quarter

notes. The consistency of this quarter note pulse is very important; this is the foundation of the ensemble.

These players need to practice playing these notes together, at a steady tempo, no matter what the horn players are doing in relation to these quarter notes.

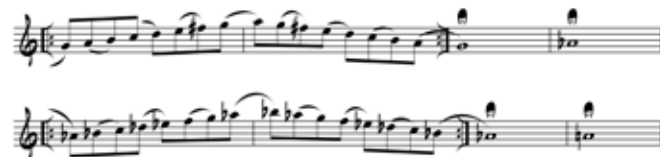
All the other melodies, figures, and phrases are placed in relation to this quarter note pulse. The lead trumpet player is responsible for determining the style of the line that they are playing. If the trumpets aren't playing, the lead alto or lead trombone, as applicable, assumes this role. Part of that style is the way the notes in their melodies are placed in relation to the quarter note pulse. While the lead player(s) determine the style of the lines being played, the section players will have a difficult time following their lead players if they don't have a good jazz concept of their own. All players are responsible for learning the concept of Swing.

OFFBEAT ACCENTS

Playing scales in all keys is an excellent way for students to develop a Swing feel. To make the scales consistent before adding other variables, I have students practice major scales in all keys in several formats, including this one: all slurred, up to the 9th note of the scale, repeated three times. Then up by half steps, throughout all registers of the instrument.

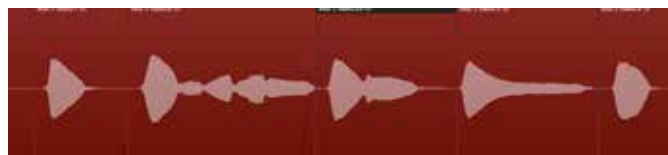


A key characteristic of jazz music is the frequent use of syncopation, meaning more notes are emphasized on the offbeats than the downbeats. A very deliberate way to practice this stylistic concept is through offbeat tonguing by the wind players. All the notes remain smooth and connected, but the articulation/tonguing happens on all of the offbeats. This exercise applies mainly to saxophone and trumpet players. Trombone players, by necessity, generally tongue every note and rhythm section players obviously don't slur and tongue the way that horn players do. Still, thinking about this pattern of articulation can be helpful for everyone in the band.



DON'T RUSH

Young and/or inexperienced jazz musicians rush. A lot. Most of the time, a decent sense of swing in a student band is killed by rushing figures. The graphic below is a waveform from a recording by the great lead alto saxophonist, Dick Oatts. It shows the relationship between his notes (the waveform) and the individual beats (the black vertical lines).



SPEAKING JAZZ PART ONE: HEARING SWING

- THE JAZZ LANGUAGE HAS AN ACCENT (continued)

His phrases are malleable, like an elastic band slowly being stretched and relaxed. In Swing, the notes should never rush or be placed ahead of the pulse. Some notes are only slightly behind, but very close to, the beat. Others gradually stretch back much further. Understanding how this is done by mature musicians requires a lot of listening, but simply knowing that it is something to listen for accelerates the process significantly.

THE RHYTHMIC VOCABULARY OF JAZZ

Jazz music, played with a Swing feel, has a surprisingly finite rhythmic vocabulary. There are many ways that small rhythmic motives can be arranged and combined, but the same figures show up again and again. If students master the feel of these rhythms and resist the temptation to rush them, they can transfer that skill to the same rhythms in many places.

SCAT SYLLABLES

Jazz teachers and students should all work to develop the ability to sing jazz phrases using appropriate syllables. Musicians who can sing phrases that sound like jazz can easily transfer this style to an instrument. Many jazz students are also in classical music ensembles, bands or orchestras, where many notes are begun with an articulation but the tongue isn't used to end the notes. In jazz, most notes are started and stopped with the tongue, a major stylistic difference that needs to be addressed for authenticity.

Producing the beginning of a note with a "D" syllable, is similar to articulating the beginning of a note with the tongue.

Short excerpts shown below, from two charts made famous by Count Basie and his Orchestra ("Moten Swing" and "L'il Darlin'") contain several key rhythms.

Moten Swing Scat



The notation for "Moten Swing Scat" consists of two staves of music. The first staff has a treble clef and a key signature of one flat. It contains a series of eighth and quarter notes with scat syllables written below: "DAH", "OO", "SA", "OO", "DAH", "OO", "SA", "OO", "SA", "OO", "DAH", "OO", "DAH", "DAH", "DAH". The second staff continues the melody with similar notes and syllables: "OO", "DAH", "DAH", "DAH", "DAH", "OO", "OO", "DAH", "DAH".

L'il Darlin' Scat



The notation for "L'il Darlin' Scat" is a single staff of music with a treble clef and a key signature of one flat. It features a series of eighth and quarter notes with scat syllables: "OO", "DAH", "DAH", "DAH", "DAH", "OO", "OO", "DAH".

THE BEBOP FIGURE

The "Bebop figure," two eighth notes at the end of a phrase (one downbeat and the next offbeat), shows up everywhere in Swing. Bebop got its name from the vocal/scat syllables musicians often used to sing these two notes. This figure shows up in the following example, "Moten Swing," at the end of the first measure, in measures 3, 5, 6, and 8.

Notice that both notes of the Bebop figure are articulated and that the last note begins and ends with the tongue.

REPEATED QUARTER NOTES

Repeated quarter notes ("L'il Darlin'" measures 1 and 2), tend to be rushed significantly by jazz students. Quarter notes are also somewhat problematic in jazz figures because, throughout the history of the music, quarter note lengths have not been interpreted consistently. In early jazz, contrary to common sense, unmarked quarter notes were played

short. For this reason, modern arrangers generally add a short ("hat" accent) or long ("sideways" or "wedge" accent) articulation marking to every quarter note.

Long notes on offbeats (in "Moten Swing" measure 7 and "L'il Darlin'" measure 1) are also common in swing charts and tend to rush.

MARKING THE SCORE AND PARTS

In an orchestra, the string section leaders are responsible for determining the bowing for all the other players in their section to follow. In young jazz ensembles, I teach the lead players (trumpet, alto saxophone, and trombone) to do something similar; writing in the articulations and phrasing and then sharing these with the other players in their sections.

This necessitates the teacher being familiar with articulations that will create phrases that sound like jazz. Teachers should work to develop a comfort level with singing appropriate articulations in jazz phrases that students can emulate. In addition to extensive listening to develop their natural jazz accent, there are many published resources that can assist in the development of this concept. Jim Snidero's book series, *Jazz Conception*, is one of the best. *Jazz Conception* is a collection of instrument-specific books containing jazz etudes based on standard tunes and accompanied by a play-along CD. There's a separate book for all of the main jazz instruments and the recordings feature a world-class soloist for each instrument and a top New York rhythm section. The *Jazz Conception* series also has a Study Guide which is a valuable resource for teachers.

SUMMARY

1. The bass player, drummer, and guitar player should listen to Swing charts played by great bands and absorb the sound of the quarter note pulse. They should each practice, every day, playing quarter notes with a metronome. They should have regular group practice sessions (sectionals) where they play time in a Swing feel as a section. They should focus on playing every note together at a consistent tempo. They should understand that it is their primary mission to maintain that tempo and the consistency of those quarter notes regardless of how the horn players are phrasing. Some horn figures will be placed reasonably far behind the quarter note pulse; this is a desirable occurrence and should not affect the consistency or tempo of the quarter notes.
2. The horn players should recognize their natural inclination to rush almost everything they play. They should listen to Count Basie recordings and try to reconcile their own tendencies with the style of the Basie band, slowly adjusting their concept. Following the lead trumpet player, the musicians will play jazz figures that sometimes lay behind the quarter note pulse. While high school bands rarely play the actual charts of professional bands, many educational level charts come with demo recordings or the recordings can be found online. Listening to these recordings and playing along with them can be valuable for student musicians. The *Jazz Conception* series of books and the accompanying play-along CD are a good resource in this area.

SPEAKING JAZZ PART ONE: HEARING SWING

- THE JAZZ LANGUAGE HAS AN ACCENT (continued)

ACCENT IMMERSION:

LISTEN TO GREAT MUSIC ALL THE TIME

Developing a mature concept of Swing and, eventually, an individual style and musical identity, involves listening to a wide variety of significant jazz musicians and bands from all eras of jazz history. There are many great players and a lot of variation in jazz "accents."

Other than the classic Count Basie recordings I got from my first jazz teacher, I spent most of my early years listening to contemporary masters: Michael Brecker, Wynton and Branford Marsalis, Keith Jarrett, Lester Bowie, and John Zorn. While I loved the music that I heard from these modern players (and still do), as a kid, I didn't really understand it. It was too complicated and, in some respects, too far removed from the fundamentals, at least for my young ears. As time went on, I realized that I could understand the modern players far better after listening to the players that influenced them. As a young trumpet player, I would have benefited greatly from spending much more time listening to the earlier masters of my instrument: Louis Armstrong, Dizzy Gillespie, Clifford Brown, Kenny Dorham, Freddie Hubbard, and Lee Morgan.

Start a listening library. Learn who the great players are. Start with a few of the most important players on your instrument and branch out from there. Jazz is generally played by groups, so one great player will inevitably lead you to others on different instruments. There are many other significant players, but this is a good list to start with:

TRUMPET: Louis Armstrong, Chet Baker, Bix Beiderbecke, Clifford Brown, Miles Davis, Kenny Dorham, Roy Eldridge, Dizzy Gillespie, Freddie Hubbard, Wynton Marsalis, Lee Morgan, Clark Terry, Cootie Williams

SAXOPHONE: Cannonball Adderley, Sidney Bechet, Michael Brecker, Ornette Coleman, John Coltrane, Dexter Gordon, Coleman Hawkins, Joe Henderson, Johnny Hodges, Charlie Parker, Chris Potter, Sonny Rollins, Wayne Shorter, Sonny Stitt, Ben Webster, Lester Young

TROMBONE: Ray Anderson, Luis Bonilla, Bob Brookmeyer, Robin Eubanks, John Fedchock, Carl Fontana, Curtis Fuller, Slide Hampton, Conrad Herwig, JJ Johnson, Frank Rosolino, Jack Teagarden, Juan Tizol, Bill Watrous, Kai Winding

PIANO: Count Basie, Chick Corea, Duke Ellington, Bill Evans, Herbie Hancock, Earl Hines, Keith Jarrett, James P. Johnson, Thelonious Monk, Jelly Roll Morton, Oscar Peterson, Bud Powell, Art Tatum, McCoy Tyner, Fats Waller

BASS: Jimmy Blanton, Ray Brown, Ron Carter, Paul Chambers, Charlie Haden, Scott LaFaro, Christian McBride, Charles Mingus, Walter Page, Jaco Pastorius, Gary Peacock

DRUMS: Art Blakey, Jack DeJohnette, Peter Erskine, Steve Gadd, Eric Harland, Roy Haynes, Billy Higgins, Elvin Jones, Jo Jones, Max Roach, Ed Thigpen, Jeff "Tain" Watts, Tony Williams, Matt Wilson

GUITAR: John Abercrombie, Kenny Burrell, Charlie Christian, Bill Frisell, Freddie Green, Jim Hall, Russell Malone, Pat Metheny, Wes Montgomery, Joe Pass, Django Reinhardt, Kurt Rosenwinkel, John Scofield, Mike Stern

VOICE: Louis Armstrong, Tony Bennett, Harry Connick, Jr., Kurt Elling, Ella Fitzgerald, Jon Hendricks, Billie Holiday, Kevin Mahogany, Frank Sinatra, Bessie Smith, Sarah Vaughan, Joe Williams, Cassandra Wilson

JAZZ COMPOSERS: Bob Brookmeyer, Duke Ellington, Gil Evans, Fletcher Henderson, Bill Holman, Antonio Carlos Jobim, Thad Jones, Jim McNeely, Charles Mingus, Thelonious Monk, Jelly Roll Morton, George Russell, Maria Schneider, Wayne Shorter, Billy Strayhorn, John Zorn



Canadian composer and trumpeter Dr. Dave Lisik teaches jazz composition, arranging, theory, and pedagogy at the New Zealand School of Music, Victoria University of Wellington. Dave's most recent compositions can be found on Alex Sipiagin's CD, "Relativity – Music of Dave Lisik" featuring Chris Potter and Eric Harland and "Hitch/Slap" featuring Donny McCaslin, Luis Bonilla, and Jeff "Tain" Watts. Dave is also co-author of the book *50 Years at the Village Vanguard: Thad Jones, Mel Lewis and the Vanguard Jazz Orchestra* (2017, SkyDeck Music Publishing) and his book of 24 Marvin Stamm trumpet solos is published by Charles Colin in New York.



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THE NEW ZEALAND UKULELE SQUAD HAWAII TOUR

- Whaiora Hotere



Ukuleles can fly! Ka rere te ukurere!

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In just 7 days, the NZ Ukulele Senior Squad's trip to Hawaii became much more than just playing beautiful music to an international audience at the 48th Ukulele Festival in Hawaii and a range of other high profile venues. It was an incredible time where beautiful connections and friendships were made with people from around the world. The Squad spent a day with Team Hale (a Ukulele youth leadership program in Hawaii), and with Jody Kamisato and Honoka. We all became whānau or as they say family in Hawaiian 'Ohana.'

Appreciation for other cultures grew stronger and a pride for the Māori culture of Aotearoa became more evident as they were able to share it with the people they met through music. One of the Team Hale students summed up the importance of music for people on his Instagram post to the NZ Ukulele Squad, "The world as we know it needs peace and more love. Music is unity, is good medicine, and truly is the universal language of mankind."

The NZ Ukulele Squad also met the Langley Ukulele Ensemble from Canada and the Japanese Youth Ukulele Orchestra, all wonderful students from around the world who were also passionate about the ukulele!

Every day was an awesome opportunity for learning! History at Pearl Harbour, Technology at Kanile'a Ukulele, Social Sciences at the Polynesian Cultural Centre, Financial Literacy wherever we spent, Science and Health & PE at Manoa Falls and Wet n Wild, Te Reo Māori and the Hawaiian language was sung and spoken daily. All of this learning was integrated under the umbrella of our musical journey.

This trip was made possible because of the supporters, volunteers and members of the NZ Ukulele Squad/ Te Kapa Ukulele o Aotearoa.

Kia rere te ukurere, te rangimarie, te aroha, hoki ki te ao!

Let the ukulele, peace and love soar throughout the world!

admin@nzukulele.org.nz

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THE NZ UKULELE SENIOR SQUAD / TE KAPA UKURERE O AOTEAROA...

Made up of wonderful Year 9 to 13 students who are passionate and talented Ukulele Musicians. The NZ Ukulele Trust / Te Rōanga Ukulele o Aotearoa started the Squad for those talented Ukulele players who needed to be extended after being part of the Kiwilele program. High expectations of these students have been established under the expertise and guidance of their Musical Director Philip Griffin.



NZ Ukulele Squad at the Honolulu Zoo

Front row: Jackson Wilcox, Max Bosgra, Niheta Atama- Tamati, Uki (Mascot) Stefan Caird, Darcy Kusabs, Allen Karena

Middle: Olivia Mallon, Arohaina Taituha, Hannah Milo, Alanah Price, Kiti Taituha

Back: Philip Griffin (Musical Director), Mary Baxter, Caitlin Casey, Marianne Leigh

THE NEW ZEALAND UKULELE SQUAD

HAWAII TOUR (continued)



NZ Ukulele squad with the Langley Ukulele Ensemble from Canada



The NZ Ukulele squad squinting from the sun at Waikiki Beach, Hawaii and Kanile'a Ukulele

1) How did you get involved with the NZ Ukulele Senior Squad?

- My passion for music. Plus, it's another great way for me to express my feelings. - Allen Karena
- My music teacher put in an application for me and I got accepted into the squad. - Stefan Caird
- I never knew how much you could do on a ukulele until my primary school had a new music teacher who made it a huge part of the music programme. Maria turned out to be on the NZUT Board and introduced me to the Development Squad - that's what other it was called at the time. - Hannah Milo

2) What are some of the skills and qualities important for your role?

- Being able to keep in time with the rest of the group when we play together, especially when we're picking. - Stefan Caird
- Smiling when performing, as well as singing in the songs we have to sing in. - Mary Baxter
- Being able to work in a team and to collaborate with others. - Alanah Price

3) What have been some of the essential life lessons you have learnt along the way?

- Confidence and commitment are big skills. Determination and the ability to never stop too. You have to keep going. - Jackson Wilcox
- Collaborating, making friends and socializing with others. - Niheta Atama-Tamati
- Learning to work with other people that have different personalities. - Caitlin Casey

4) What are some of the challenges you've had?

- It was pretty hard having to go over and over stuff because it's tiring. It's always hard when we have new squad members too, but after awhile we become friends. - Olivia Mallon
- Self-confidence and meeting new people. - Niheta Atama-Tamati

5) What were some of your music experiences from your own school education that have stayed with you?

- I took part in Tangata Beats, as well as choir when I was younger. - Jackson Wilcox
- Learning and reading tabulation is what I use the most in the squad arrangements. - Max Bosgara
- I performed at the Big Sing Competition and did my solo in a competition environment that I've never had before. Now we're going to Nationals, which I'm really excited for. - Marianne Leigh

6) Any shortcut tricks or advice you would like to pass on to other students?

- Scales are a good way to help with improvising and soloing. - Allen Karena
- I reckon practice is all you need. Just let your fingers fly. - Arohaina Taituha
- Practice. Just practice, because that's how you get good. - Caitlin Casey
- Practice heaps in your spare time, that's the only way to get better. Even if it seems tedious to begin with, it'll get more fun the more you play. - Darcy Kusabs



Girls (Olivia, Arohaina, Caitlin, Kiti and Mary) at Halekulani Hotel



Leaving the Auckland International airport for Hawaii

THE NEW ZEALAND UKULELE SQUAD

HAWAII TOUR (continued)

7) What inspired you to play the ukulele?

- I just remember seeing a notice for ukulele lessons on my school's notices, and I thought, "That's cool, maybe I should play it." - Kiti Taituha
- Seeing how cool it sounds with all the different parts. - Arohaina Taituha
- I first started when I was 10, and I was inspired by my friend Alanah who was taking lessons at the school, as well as our teacher Dom. - Marianne Leigh

8) When did you realise you wanted to be part of the squad?

- When I first saw it, I thought I would never be that good; until Dave Parker came to my primary school and told me to apply. - Olivia Mallon
- When I was 13, we went on the squad Christchurch tour and it was absolutely amazing. - Mary Baxter
- My mum taught a Kiwilele group at my primary school, and I went to one of the festivals, not being a Kiwilele at the time, and only dabbling in ukulele. I saw the squad play, who showed me that the ukulele wasn't just an instrument for kids, and it could be used for so much more. After that, I began learning the ukulele properly, and joined the squad the year afterwards. - Darcy Kusabs

9) What are the rewarding aspects of being involved?

- Learning heaps of new songs and different types of songs. It's also being able to play it on an instrument that most people would never imagine playing these kinds of arrangements. But the best part is playing it with my whanau. - Kiti Taituha
 - Being able to socialize with others pretty much sums it up for me. - Max Bosgara
 - There are great people and great memories; your musicianship improves and so does your confidence. - Alanah Price
- 9) Being able to perform in places like Hawaii is a definite highlight and reward, as well as being able to show off what we can do as a squad. - Hannah Milo



NZ Ukulele squad with Jody Kamisato, Honoka, Team Hale from Hawaii and Kanile'a Ukulele



Festival medal



NZ Ukulele Squad at Pearl Harbour

50 million
views on
You Tube



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CREATING CHANGE AT FEVERSHAM: FIGHTING FOR THE RIGHTS OF CHILDREN TO HAVE QUALITY MUSIC EDUCATION

- Jimmy Rotheram



Jimmy Rotheram

TELL US WHAT YOU DO FOR YOUR JOB IN ONE SENTENCE: I am the music man! I teach music for 4 days per week at Feversham, and the rest of the time is taken up with advocacy, consultancy, lecturing, support and gigging with bands.

EDUCATION QUALIFICATIONS AND SKILLS:

BA (Hons) English Literature, BA(Hons) Music Production (Leeds College of Music), Piano Grade 8 (ABRSM) PGCE (Post Graduate Certificate of Education). But the most useful for my job have been Level 2 Kodály Primary Methodology (British Kodály Academy) and Level 8 Kodály Musicianship (BKA).

HOW DID YOU GET INVOLVED WITH THIS CHANGE TO PUT MORE MUSIC INTO YOUR SCHOOL PROGRAMME?

I just kept asking for the music department to be expanded, using the latest neuroscience research to back up my arguments - and to my slight surprise, my headteacher kept saying "yes" and supported me brilliantly in making it all happen. I was inspired by the TED talk of Anita Collins - "What if every child had access to quality music education?" Anita quickly became my hero and I was very honoured to be able to have a long skype chat with her last week! I'm getting to meet my music advocacy heroes and hoping we can work together to bring about change. In my school, change was bit by bit, but rapid. The children had been starved of music-making and were hungry - before long we had 2 choirs, a drumming group, after school clubs every day and preparation and practice lessons to complement the core music lessons. I also started teaching younger and younger children, and this year began teaching parents with babies.

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

All the qualities of a good teacher - patience, subject knowledge, inclusivity, pedagogy, behaviour management and the ability to relate to children. Whilst there are some brilliant music teachers in the UK, unfortunately there are very few opportunities to train as a primary or early years music specialist on conventional teacher training course, which means very few people understand the types of music teaching needed (child-developmental approaches such as Kodály, Dalcroze, Orff, Gordon and Suzuki). This means music can often be taught (if it is taught at all in primary schools) in a way which does not work for the majority of

children - leading to the falsehood that some children are musical and others are not! An ability to fight for the rights of children to have quality music education is a definite advantage, but you need support from the headteacher.

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

Music is essential for child development, and as music educators we also need to be advocates and lobbyists. Too many children are missing out on quality music education in state primary schools. This means they are missing out on physical, mental and emotional development - once you see the benefits of a quality music education, the thought of a single child missing out on this is saddening, to say the least. Too many children are getting a third-rate, box ticking music education, or none at all. If schools do not take responsibility, it is left to become an elitist pursuit for those who can afford private tuition. Kodály said, "Let us take our children seriously. Everything follows from this...only the best is good enough for a child." We cannot leave music education to chance, it is fatal.

WHAT WERE SOME OF THE CHALLENGES YOU'VE HAD?

When I started at Feversham, there were many challenges. The school and wider community had no culture of music-making. There were only two or three children in each class who could do the basics such as clapping a pulse and singing in tune. The first concert I put on was interesting - a tiny handful of parents turned up, talked throughout the performances and didn't even applaud when children finished performing! My research drew me to the approach of Zoltan Kodály, which uses the solfa system (do re mi fa so la ti do') and starts with the interval everyone can sing in tune (so/mi, imitating the natural contours of speech) and builds from there. Meanwhile, rhythm syllables and stick notation eventually make reading complex rhythms very easy. It worked like magic, and as everything is play-based, children had a lot of fun becoming musically literate. My leavers this year will be able to do everything with major and minor scales - interval identification, aural dictation, sight-singing, improvisation, composition. Before long we had the first Muslim children ever to successfully audition for Delius, Bradford's city-wide "gifted and talented". Meanwhile, we invited prominent Muslim musicians such as Ahmad Hussain to the school to perform for the children and show them that music is an important part of life for many devout Muslims. Now our concerts are usually sell-out events, well attended by enthusiastic parents. Another big challenge has been improving the confidence and competence of class teachers in delivering music - the importance of music needs to be recognised by teacher trainers. We wouldn't expect somebody who can't count to teach maths, nor would we expect someone who can't read to be appointed literacy coordinator. However, whilst training is available for non-specialists, schools will not invest the time or money. They just don't care. Sadly, music does not have the same level of respect, and changing misconceptions about the value and benefits of music education in the wider profession is now my biggest challenge. Thankfully we have study after study, especially in neuroscience, special needs and mental health, to suggest that music needs to play a central role in all schools. And I am not alone - hundreds of schools are saying "enough is enough" and championing an arts-rich education.

CREATING CHANGE AT FEVERSHAM: FIGHTING FOR THE RIGHTS OF CHILDREN TO HAVE QUALITY MUSIC EDUCATION (continued)

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

I was lucky enough to have an incredible choral teacher in an ordinary state primary school - Mrs Dorothy Cambridge. Anyone who has taught music in such a place will know how difficult it is to train children to sing in crystal clear, 4 part harmony. We sang all the time, and the choir performed everywhere. I'm pretty sure it wasn't selective either: I have no idea how she managed it, and sadly, I've not been able to locate her; 30 years later - she will be quite elderly now but I hope she is still singing, wherever she is. I also had a teacher called Mr Marsland who sang songs to us that he had composed, mostly poking fun at the other teachers, much to our amusement. He gave us sweets every Friday. He was cool and very funny. I did manage to catch up with him last year. I used to get very concerned that the children I teach wouldn't be getting much at secondary level but on reflection, if I can send them away with the gift of musical literacy and fond memories of performing, absorbing and making music, these formative experiences will set them up for life. I know quite a few music teachers who had little music at secondary school but their experiences as children laid the foundation for pursuing their musical passions as an adult.

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

Training in child-developmental approaches to educating young musicians is an absolute must for anyone making music with little people, whether it's class teachers wanting to do something different and engaging, or music specialists wanting a thorough, "whole-child" approach to developing all children into decent musicians. My specialism and first love is the Kodály Approach (singing based, and about the most fun you can have with a room full of children). Dalcroze uses a lot of similar methodology and, from what I've seen of it, is just as effective, but more movement-based. Orff and Suzuki provide a more instrument-based pedagogy, and Gordon Learning Theory is popular in the U.S. and is something I would like to learn more about. All of these approaches take music and child development seriously, and are worth exploring. You can weave in elements into your existing music programme as you learn about it. I'd also suggest connecting on social media with Facebook groups like "The British Kodály Academy" - New Zealanders are welcome too and it's a useful port of call. Primary Headteachers - if you've read this far, you have my respect and clearly take music education seriously. There needs to be a method to find like-minded colleagues. Plan together. Employ a music specialist to oversee music education from as young as possible, with a scheme of clear progression from as young as possible. You won't regret it. Google "Bigger Better Brains", "Susan Hallam - The Power of Music" "Katie Overy" and explore the research. It's mind-boggling. In response to "short-cuts" - these are something I have learned to be wary of. It's easy to race through learning sequences but without a slow, steady, meticulous approach, the skills will not become embedded. One of the issues with exam-based culture is a tendency to rush through a syllabus, which is why so many musicians have gaps in their learning.

WHAT INSPIRED YOU TO ORGANISE THESE CHANGES?

Simply, the vital importance of quality music education for the development of all children. All I did was use research to argue the case for more music education in my school. I was brought in to teach 9-11 year olds once a week, for an afternoon, in a tiny space with an out of tune piano. I put forward the case for younger children having access too, for my own Kodály training and professional development, for having a choir and a drumming group, for having music more than once a week, and so on. The whole thing grew organically from there, thanks to the support of the headteacher.

The effect that music was having on the school was obvious, and coincided with our journey from being a failing school to being in the top 1% of schools in the country for pupil progress and better SATS results than some private schools, which is remarkable when you consider that 98% of our pupils don't speak English as a first language and we are in one of the most financially deprived areas in England. Our success and global attention has enabled us to put forward the same arguments to government bodies directly and through the media, as well as building a powerful network of like-minded educators across the country.

I was also hugely inspired by the work of Anita Collins and her TED talk (here is the link: <https://bit.ly/2vevOGT>). This inspired me to be an advocate and activist as well as a teacher, and whether you're fighting to keep your school choir, trying to encourage parents to loan instruments for their children, or presenting at a conference,

we all need to be part of the movement to save music education.

I have been lucky enough to be able to meet with people like Anita and other high profile advocates who have all been incredibly supportive. I'm inspired to keep on doing this until there is significant change, or until people stop listening. At the moment, they are, and I still have a lot to say!

WHEN DID YOU REALISE YOU WANTED TO DO THIS?

I have loved playing the piano and singing since I was old enough to make sounds and tall enough to reach the keyboard. So I never chose to be a musician, it's just what I've always done. I want all the children in my school to have the same opportunity and outlook. But like a lot of musicians, I started teaching to supplement my income, but soon fell in love with the job. Although I spent a long time working in schools where music was simply not understood or appreciated by the senior leaders, eventually I landed at Feversham where I had the support of a team who were right behind me, and helping clear the path ahead.

CREATING CHANGE AT FEVERSHAM: FIGHTING FOR THE RIGHTS OF CHILDREN TO HAVE QUALITY MUSIC EDUCATION (continued)

WHAT ARE THE REWARDING ASPECTS OF BEING INVOLVED?

Every day at work is a joy, and it's great to see all children making progress whilst having so much fun - from the 5 year old mastering crotchets and quavers, to the 10 year old tackling Tchaikovsky and performing at festivals. Every day sees a breakthrough of some kind, and being able to develop children from the ages of 1 to 11 for several hours per week is tremendously exciting. This year, two children with autism in the school started singing and following musical instructions after months of patient, music therapy-style work with brilliant support from staff. One of them is now speaking fluently and accessing mainstream lessons for the first time. It has also been great being able to help and support other music teachers across the world fight for their subject (and often their living). I've really enjoyed being able to tell my story to so many people - if it makes a difference to just a couple of schools, it's all been worthwhile, but hopefully, given the hundreds of visitors to the school last year, and many more booked in for next year, plus the opportunity to support schools across the country in growing their music programmes, it will help bring quality music education to thousands of children in the UK.

YOU HAVE BEEN PART OF SOME EXCITING WORK INTO MUSIC AND DYSLEXIA - CAN YOU TELL US MORE?

Last summer, I was contacted by Dr Katie Overy from Edinburgh University. Her parents live round the corner from me in Leeds, so we met up for lunch. This ended up lasting for several hours as we excitedly discussed the benefits of active, practical, movement-based music education. Her previous research with Dr Emma Moore provided evidence to suggest that musical learning can promote structural and functional changes in the brain. Meanwhile, the research of Patel and Koelsch suggests that music and language are processed in similar, as well as distinct regions of

the brain. This suggests that the right kind of formative music education can actually shape children's brains not only to be more musical, but also to be more linguistically capable. The appeal of the Kodály approach in delivering this in a group setting is that it is very inclusive and nurturing, and further research by Kirschner and Tomasello suggests that joint music-making can have a positive effect on social skills and feelings of well-being. Katie felt that this was fertile ground for dyslexic students to thrive. Children with dyslexia often have difficulties with rhythm production tasks, and their performance correlates with their phonological, reading and spelling performance. Could it be that if we fix rhythm issues we fix literacy issues? Moore and Overy's research suggests so - a recent study, still in preparation found that 15 weeks of a Kodály based Musical Activities Programme significantly improved phonological and literacy skills in dyslexic children. Feversham's role in all this is to help bring the research into the classroom, and we are hosting national conferences to bring this to as many dyslexic children as we can. We are probably the only school in the world who are taking children out of so-called "core" English lessons for music interventions - the opposite of what is happening in most schools.

WE HEAR YOUR WORK IS EVEN HAVING AN IMPACT ON SCHOOLS IN NEW ZEALAND

Yes, a few weeks ago we were visited by Anna Pierard, from the Prima Volta trust. They are very keen to bring the Kodály Approach to where it is needed most in New Zealand, and will be supporting headteacher Mona Stewart in putting music from the Maori tradition at the heart of education at the Maori immersion school, Kura o Te Mangateretere in Hawke's Bay. Part of the Kodály Approach is to use familiar, "mother-tongue" songs to develop musical literacy, so it is adaptable to all cultures.

AND THE WINNER IS ... NZ CHILDREN'S MUSIC AWARDS

- Suzy Cato

The NZ Children's Music Awards have three categories

Best Children's Song

Best Children's Music Video

Best Children's Artist (Album)

The 2018 Awards event was generously hosted by the SparkArena's Tuning Fork and we were joined by over 300 children and families.

MC'd by the event's curator, Suzy Cato, the event was opened with a beautiful mihi by Precious Clark & Summer Wharekawa. A sprinkling of finalists performed, on stage, to an excited, exuberant and very bouncy audience and a wonderful day was had by all.

Special guests, all under the age of 12, took to the stage in pairs and groups to announce the winners of each award. Then everyone was treated to a BBQ lunch and indoor games, to carry on the party vibe.

It was a morning of celebration - not only of the artists and their music, but of the children and their families, for whom the music has been created for and from where we sat it was a win-win-win-win-win!

Congratulations to the Winners of the 2018 NZ Children's Music Awards:

APRA - BEST CHILDREN'S SONG: Craig Smith - Scariest Thing in the Garden

NZOA - BEST CHILDREN'S MUSIC VIDEO: Jeremy Dylan & Ben Sinclair (Moe & Friends) - Because It's Christmas

RECORDED MUSIC NZ - BEST CHILDREN'S ARTIST: Levy Beet - My Best Friend Jake is a Cyborg

Four years ago, in 2015, Kiwi Kids Music was born. This collective of creatives, with over 80 members is a powerhouse of talent, energy and fun. Their passion, for the music they make and the kiwi kids they make it for is music, is limitless and that is a very fortunate thing, because until recently there was very little support for their endeavours.

With the formation of Kiwi Kids Music, we saw a definite shift in the attitude towards the children's music industry in New Zealand. Supported, wholeheartedly, by Abbie Rutledge and the APRA Amcos NZ whanau, a group of 40+ singer/songwriters, producers and musicians gathered to celebrate the first independent NZ Children's Music Awards event, in the APRA NZ offices mid 2016.

AND THE WINNER IS ... NZ CHILDREN'S MUSIC AWARDS (continued)



2017 saw the Awards step to the next level with the Awards Ceremony taking place, as part of the Children's Day Celebrations, at the Silo Park in Auckland. The finalists performed to a sea of kids and their families, on a balmy late summer's afternoon, in the bustling hub of activity within Auckland's Port community.

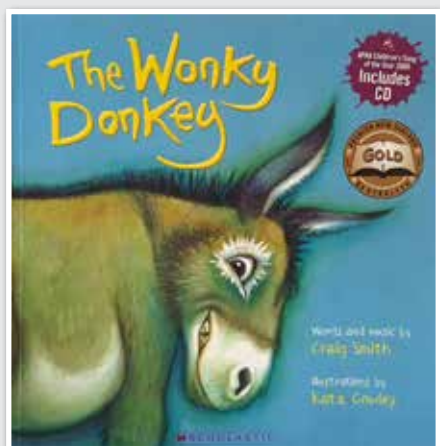
This year, 2018, a push for the Awards' ceremony to move to the beginning of Music Month (in May) saw the natural progression of the event to an indoor venue and the NZ Children's Music Awards celebrated, in style, at their new home within Spark Arena's Tuning Fork!

Already, supported by Spark Arena, ideas are being tabled for next year's Awards with the plan to grow the event over the next 3-5 years into a showcase of NZ talent for kids and families.

Prior to 2016, the NZ Children's Music Awards were supported by the perennial children's magazine show What Now; the finalists of the awards were mentioned on the show and then the winners were announced, a few weeks later, with a performance by the winner of the Song of the Year. What Now supported the Music Video of the year category, via their website; playing the winning music video the day of the award announcement.

CRAIG SMITH'S WONKY DONKEY JUST GOT FAMOUS-ER

– Suzy Cato



In September 2018 a video of Scottish gran Janice Clark reading a battered copy of *The Wonky Donkey* to her 4 month old grandson went viral, with over 3 million views in a couple of days.

You just can't buy publicity like that (well you can but it's very expensive and doesn't always work the way you want it!)

Sales of the book are sky rocketing, around the world, and it's putting Craig's other work and the work of kiwi singer/songwriters, creating for kids, under the spotlight – woohoo!

www.kiwikidsmusic.co.nz

This website is your go to for all locally produced musical content for kids.

With over 80 members (singer/songwriters, publishers, musicians and performers) we have music from nearly every genre and for nearly every ear.

Peter Weatherall's *Kidsinglish* catalogue of over 100 songs has a strong focus on science, math and literacy.

<https://www.youtube.com/user/peterweatherall>

Rob Wigley is a Primary School teacher. Mr Roberelli's 8 albums provide the most wonderful lyrics and nod at different genres of music.

<http://mrroberelli.co.nz/>

Kath Bee's songs are sung by classrooms around the country and around the world including *Individuality*, *Dad I Want to be a Camel* and the song she recently released with Suzy Cato – *Sprinkle a Little Sunshine*.

www.kathbee.nz



SONGS FOR KIDS ON THE WIRELESS

There are several local kids radio shows, showcasing music by local artists.

The longest running is 95bFM's Kids Show – Sunday mornings at 7am

Nelson's Fresh FM Kids Mix with Kath Bee – Saturday mornings at 7am

Suzy & Friends hosted by 23 radio stations across the country – Saturday & Sunday mornings from 7



KIDS MUSIC IN PARKS - AUCKLAND 2019

– Suzy Cato

Circle these dates in your 2019 Calendar and gather your families and friends as we celebrate kiwi kids and Kiwi Kids Music artists at three venues this coming summer!

January 19th – Coyle Park, Pt Chev

March 2nd or 9th TBC – North Shore

April 20th – Henderson Park, Henderson

Each event starts at 12 noon and is a four-hour festival of music performed by Kiwi Kids Music artists, for kids and their families.

The event in January 2018 was the first of its kind and was a part of Auckland Council's Music in Parks/Movies in Parks series. The inaugural event saw over 3000 people visit Coyle Park, over the course of the afternoon, and the feedback from both the Council and families that attended was fantastic.

Created, primarily, for the younger members of the family, there is something for everyone with performers joining us from all over NZ.

Visit www.kiwikidsmusic.co.nz and Like our Facebook page www.facebook.com/kiwikidsmusic for more details.



The Auckland Philharmonia Orchestra's concert A Woman's Place celebrates the 125th anniversary of women's suffrage in New Zealand. Amber Read talks with the concert's conductor Tianyi Lu about the challenges and opportunities that lie ahead for conductors today.

In some ways, gender doesn't matter, says conductor Tianyi Lu. "I'm a conductor; who just happens to be a woman. It's really not relevant. But at the same time it is relevant because of the fact that we are still a minority." Even today, professional conductors of top tier orchestras are 93-95% male. Lu recently conducted the APO's Discovery concert for high school students: "I never had the experience of seeing a woman conduct a professional orchestra when I was their age," she says. And it's not just conducting; the Vienna Philharmonic didn't admit its first female member until 2003, and women composers have also been underrepresented on the concert stage.

"If you cut out half the population, you lose out," says Lu. "It's time to keep an open mind, especially as classical musicians and classical music lovers. It's time to listen to music not through the filter of 'she's a woman,' but on its own artistic merit." The APO's upcoming concert A Woman's Place gives the opportunity to hear numerous female composers and artists. "You'll hear many interesting voices in this programme," says Lu.

"The time we live in now is very exciting," Lu says. "There are still many stereotypes, but I feel there's an opportunity to be recognised for who you are. The more you can reveal the essence of who you are, the more brilliantly you'll shine, and the more you can contribute to society."

Some of this societal shift is due to work done by older conductors, Lu says: "I'm grateful for people like Marin Alsop and Simone Young who have been trailblazers and have made it easier for the next generation. Without them, I don't think I'd be able to do what I'm doing." Lu has always been drawn to orchestras: "When I was thirteen, I heard an orchestra (the APO!) for the first time. I fell in love with all the colours, with a group of people coming together to create something greater than themselves."

Inspired to join the orchestra, she started learning the flute. "The thought never crossed my mind that I could be a conductor," she says, "I had never seen a professional female orchestral conductor... it wasn't until a man, Eckehard Stier [APO Music Director at the time], said to me 'you could do this' that my mind was opened to the possibility."



BATON OF THE SEXES (continued)

Not all male conductors have been encouraging of their female counterparts. "I know one conductor who said, 'the essence of men is strength and essence of women is weakness; therefore they can't conduct,'" recounts Lu. Her response? "I think if we define strength in a very narrow way, then yes, perhaps very generally, physically some men are more powerful. But if we remember that women live longer; women have to bear children...there's other kinds of strength."

Overall however, Lu avoids characterising by gender: "At the end of the day, it's just energy. We are born with a particular tendency towards certain types of energies...I'm a conductor; I have to be whatever the music demands me to be. So if the music has a certain kind of energy, I have to embody that."

"My vision for the future," says Lu, "is that you will be recognised as an artist in your own right, for your skill, for what you bring to a performance, and people will not even notice that you are a woman, or black, or white or yellow or transgender or gay. People wouldn't even remark on that. That would be my hope."

Historically, the stereotype is for conductors to present a dictatorial model of leadership, but Lu is wanting to challenge that. "The idea of leadership as 'you're the only one in charge,' is limiting," she says. "I am there to facilitate. I am there to coordinate, to bring out something exciting and if the musicians give me something that is different, and it's great, I will run with it.... I really believe in a collaborative approach."

This has been true since the first time she stood on the podium. "I still remember the first time I conducted on stage...I felt so connected to

everyone and that's what drew me to this profession, this connection with other people in a way without words, a way which allows other people to shine."

"I think that's the power of arts," she explains. "They are compassion builders." Through music, theatre, visual art and storytelling. "We're able to tap into different cultures, different experiences, and different world views that help us become richer as human beings."

For example, if we've never experienced a Wellington rain shower, we can listen to Salina Fisher's *Rainphase* to get a taste of the experience. We can listen to music from places and times we've never been to and hear some of their culture. "This is our humanity," Lu says, "the ability to step into someone else's shoes."

A WOMAN'S PLACE

In association with Auckland Museum

Join the Auckland Philharmonia Orchestra and special guests to celebrate the extraordinary contribution and achievements of women – past, present and future.

7.30pm, Thursday 29 November

Auckland Town Hall

Conductor Tianyi Lu

Book at: apo.co.nz/womans-place



SAE Creative Media Institute in Auckland opened its doors in 1989 as the premier tertiary educator in audio engineering. Its audio-centric focus is reflected in the original name, the School of Audio Engineering. From the outset it has been part of a global organisation that delivers audio qualifications around the world.

The very first Diploma in Audio Engineering was delivered in 1990. Coincidentally, one of SAE Auckland's first students, Neil Baldock, recorded the now campus director Dr Suzette Major who fronted the pop-punk band Eidolon. Neil is a good example of the audio engineers of that time. He has forged a global career and is now based primarily in LA working in professional recording studios with top-line acts. Neil has worked on Grammy award-winning albums and been nominated for numerous New Zealand music awards.

However, jobs in large recording studios are few and far between these days, given the evolution of music technology. In fact, changing needs of industry over the past 25 years, as well as the different skill-set and mindset of today's students, have prompted SAE to review and update its suite of tertiary education programmes.

Specifically, just three months ago, SAE Auckland split its audio engineering qualification into two distinct degrees: a Bachelor of Audio Production and a Bachelor of Music Production. So, why? Why separate these previously conflated disciplines? The answer is not just specific to SAE, but rather reflects the bigger picture of how audio engineering and music production have developed as tertiary offerings over the past three decades.

STEPPING BACK TO LOOK FORWARD

Since the 1980s, terms such as music recording, music production, recording engineering and recording production have been hotly contested descriptors in the creative disciplines of the tertiary sector. Polytechnics and Private Training Establishments (PTEs) were first on the scene, while Universities only comprehensively entered the sphere after Research by Creative Practice became more widely recognised and supported. The burgeoning audio engineering programmes were considered by many students as key pathways to a career as a record producer (even if the broader activities of such a producer were hard to define). This trend brought with it an unavoidable overlap into music studies by characterisation of genres, instrument tech, composition and songwriting techniques and performance modes. The current SAE Auckland Academic Manager, Dr Stephen Small, recalls discovering that for example, in 1996, very few of his students in a Level 5 Audio Engineering class had plans to become an audio engineer. Instead, they had set their sights on the role of music producer.

THE LINK BETWEEN TECHNOLOGIES AND STUDY

There is an inextricable link between software/hardware technologies and audio engineering programmes of study. For education providers, the advent of digital audio workstations (DAW) in an easily-provisioned form for lab and studio work was a significant turning point. It was not, however, an easy transition. The early versions of recording platforms were typically unstable and left students feeling that they would have been better served by their trusty analogue gear (the requirement of real-time backup/restoration was tedious). The potential negative impact on creative processes was overcome relatively swiftly once tech developers began collaborating for better creative flow. While very early DAWs functioned much like a tape recorder, their development concomitantly unleashed

the drive for editing tools that might control coloration, contour, time and space. Audio manipulation became a key focus beyond sound capture. Such editing tools and the creative influence they might exert in the hands of a skilled and inquisitive operator became regarded as the new mode of audio production.

Predating the DAW were programmes for musical arrangement via MIDI control which harnessed the creative goodies of midi-capable synths and drum machines but which could not record audio. Instead, hardware audio samplers handled this heavy lifting and were also controlled via MIDI in the same chain as other instruments. Synchronisation of MIDI sequencers and samplers with tape was one of the black holes of a studio experience - days disappeared while praying that devices would finally sync properly. Sometimes they did.

EVOLUTION OF MULTI-LAYERED PRODUCTION

The convergence of these platforms was inevitable, with key competitors bringing audio recording/production, software synth arranging, samplers and elementary notation editing together in single instances. The implications of such multi-layered production possibilities almost single-handedly eradicated the traditional roles of the tape operator, arranger, tracking engineer and mix engineer as the confluence of technologies allowed these responsibilities to be handled by one practitioner. Therefore, the convergence of these technologies ushered in an equal convergence of topic areas within tertiary study.

For educators, the flow-on effect was the apparent need to design programmes of study around the capabilities of such DAWs and here the waters became increasingly murky. For at least two decades, tertiary providers offered programmes of study in audio engineering that had a greater or lesser amount of music production content. The word production has been added to many audio engineering programmes and qualifications in an effort to underpin the artistic realm typically occupied by contemporary audio practitioners. Today's music artists will engage a qualified audio engineer largely for their ability to creatively apply production tools in the studio process. The functional audio engineering (sound capture via microphones and preamps) is taken for granted. An engineer is engaged for their artistry as much as for technical acumen, and one might suggest the two are interwoven.

Although historical educational practice conflated audio and music production, the rampant escalation of audio technologies beyond the otherwise narrow reproduction of music is remarkable and no better evidenced than in live sound production. The ability to make large acoustic spaces behave sympathetically to increasingly complex live performance technologies has been positively impacted by revolutionary software design, and the demand for highly skilled audio technicians has markedly increased. Live sound production companies in New Zealand have such a demand that they sometimes recruit from abroad in order to manage their workload.

THE QUIET REVOLUTION

For contemporary songwriters and instrumentalists, the historical landscape of study has consisted largely of Contemporary Music Performance and Jazz Performance programmes, but a quiet (and/or noisy) revolution has taken place. Much like the 1996 conversation, two decades later Dr Small recalls asking similar questions to classes of Level 5 audio engineering students, most of whom now identify primarily as musicians who are

IN-STUDIO: MUSIC, AUDIO AND CONTEMPORARY PRACTICE (continued)

studying to benefit their own music first - and not necessarily the music of others. For these students, work is focussed more on artistic music outcomes and less on audio practice. Change was clearly afoot.

The demand for skills related to the writing, arrangement and programming of music in a technological context, along with the knowledgeable facilitation of studio performance skills and relevant recording processes, is reflected in the emergence of Music Production programmes of study. This was an area of focus for the Mandatory Review of Qualifications (MROQ) initiated by NZQA and bore fruit in the NZ Diploma in DJ and Electronic Music Production qualification. At degree level, providers such as SAE Institute have responded to student demand, through professional industry consultation, by introducing programmes in music production to sit alongside traditional offerings of both audio-centric and music performance study. For this institute, the delineation of such pathways speaks to an ever-evolving landscape of professional industry work.

SAE AUCKLAND LAUNCHES NEW PROGRAMS

So, what does all this mean for the SAE Auckland today? SAE Auckland's response to the changes over the past 30 years has been the development of four new programmes:

- Diploma in Audio Production
- Diploma in Electronic Music Production
- Bachelor of Audio Production
- Bachelor of Music Production

These audio and music programmes sit alongside successful film qualifications:

- Diploma in Screen Production
- Bachelor of Screen Production

This new suite of audio and music production qualifications comes on board in 2019 and the demand is already extraordinary. And perhaps more interesting, at the recent SAE Open Day, potential students were very clear about their ambition to become an audio engineer or a music producer:

"They know the difference," says SAE Auckland Campus Director Dr Suzette Major. "Students of today have been brought up in a world where the advances in technology have meant they have music production at their fingertips. While we will always continue to train traditional audio engineers such as Neil Baldock, I'm excited that we are also now catering to the new generation of music producers."

So what does it mean for the student of audio production or music production? In short, at the heart of audio production is recording. And central to music production is the creation and production of music. An audio student might record musicians, but equally would engage in other sonic productions including sound for film, television, gaming, audiobooks, art installations – indeed anything in which an audio recording is required. The music production student is interested in the production of music – writing, arranging, producing, and recording songs, whether they're shaping the sound of another artist's album or creating beats for their own projects. Of course, there are moments where the audio and music production student would come together, but the drives in technology,



SAE audio student patching the outboard gear

IN-STUDIO: MUSIC, AUDIO AND CONTEMPORARY PRACTICE (continued)



SAE graduate Neil Baldock and Campus Director Dr Suzette Major



Student enjoys using Logic Pro

changes in industry and demands of today's students means these two disciplines now warrant their own qualification.

In some regards, it could be seen that SAE Auckland has taken a large and revolutionary step in breaking up their previously highly regarding audio engineering qualification into audio production and music production. But that step is simply an evolution rather than a revolution. And given that interest is equally strong for both qualifications, it seems that SAE have got it about right. As they have done for nearly 30 years, SAE will continue to help ensure students of today will be ready to face the constantly changing music industry of tomorrow.



Dr Stephen Small

As Academic Manager at SAE, Stephen manages the academic side of life and also teaches on the Degree and Diploma classes.

An internationally renowned multi-instrumentalist/producer/arranger, Stephen has a twenty-year career of

studio recording and live performances of classical piano. His credentials include playing with the London Philharmonic Orchestra, English Pops Orchestra, the New Zealand Symphony Orchestra, the Russian Philharmonic Orchestra, among others.

Stephen has arranged and directed the music for radio broadcasts, studio concerts, stage performances and for large outdoor events. He produced Jamie McDell's NZ Pop Album of the Year (2012) and has worked with international stars such as Jaz Coleman, Belinda Carlisle, Beth Hart, Bonnie Tyler and Leo Sayer. Stephen is the Music Director for the World Symphony Tour of New Age pioneer Kitaro. Stephen has also released four solo albums and is a band member of the Verlaines and Autozamm

ABOUT SAE

Internationally, SAE is a leading global educator, operating in more than 50 campuses in almost 20 countries. Originating as an audio engineering institute in 1976, SAE has evolved to offer world-class qualifications in animation, audio, design, film, gaming and web & mobile. SAE operates one campus in New Zealand, based in Parnell, Auckland. SAE Auckland is an NZQA-accredited, degree-granting tertiary institute, offering workshops, diplomas and degrees in audio production, music production and screen production. In NZQA's latest External Evaluation and Review (EER), SAE Auckland achieved a Category 1 rating with a Highly Confident in Educational Performance and Highly Confident in Capability in Self-Assessment. This is the highest possible rating that a New Zealand tertiary provider can achieve. SAE is a part of the Navitas group. Further information about SAE is available at www.auckland.sae.edu.

ABOUT NAVITAS

Navitas is an Australian global education leader providing pre-university and university programs, English language courses, migrant education and settlement services, creative media education, student recruitment, professional development and corporate training services to more than 80,000 students across a network of over 100 colleges and campuses. Navitas is an ASX Top 200 Company. Further information about Navitas is available at www.navitas.com.

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NCEA credits for music exams!

NZMEB is pleased that our first year of running NCEA assessments in conjunction with our grade exams has been highly successful.

Parents and teachers are now beginning to recognize the value of teenagers continuing to study music as it can now be recognised on their record of learning through NZMEB music exams.

This has motivated students to aim for an NCEA excellence endorsement across their years' work which may lead to a university scholarship. Details of scholarships are available on university websites.



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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.