



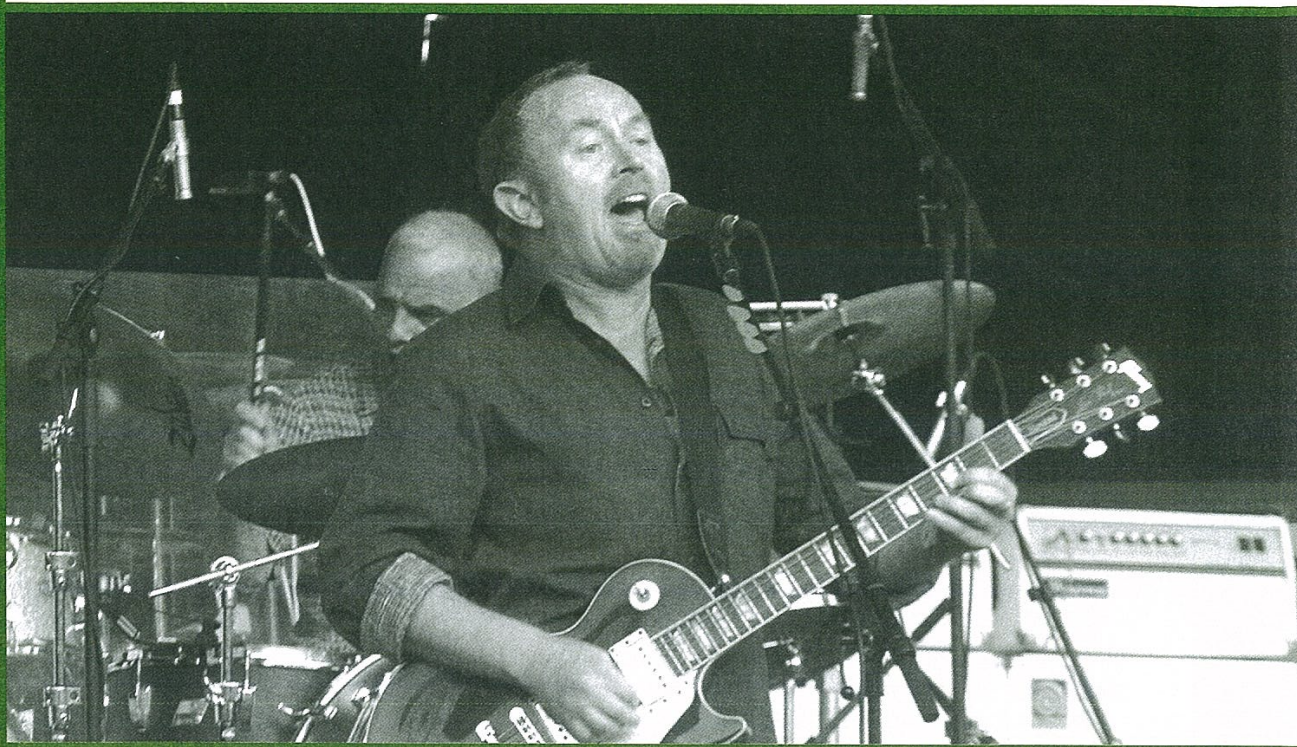
MUSIC EDUCATION  
NEW ZEALAND • AOTEAROA  
Mātauranga a Puoro o Aotearoa

Volume 2  
Number 1  
February 2006

# Sound Arts

The Menza magazine

Making education brighter through Music!



## New Zealand music? What's that?

from Stephen Small

**W**hy should we expect to be able to create music that sounds unique to this land? We thrash about, searching for meaning, identity, value systems, cultural signifiers, quality, heritage, innovation and so much more in our music. The importance placed upon originality, authenticity and integrity in the context of contemporary New Zealand music is deeply troublesome. We actually don't know what it is that defines our music.

If we remove native and local (Pacific) ancestral languages, instruments and such sounds as the songs of native birds, we are essentially left with the instruments of Western Europe from the last few hundred years and a system of pitch organisation (12 tones) that is still in place after much longer than that.

The desperate drive for authentic local music with integrity is nowhere more evident than in popular music. Now that pop music is recognised by the government as a viable and potentially lucrative export commodity, the drive is on to create more and more of it and, of course, to sell it. The assumption is that there is an international demand for it.

There is clearly a demand for particular personalities and their respective stage acts, but as for the demand for their music being anything to do with its geographic point of origin, I doubt it. The Datsuns, Steriogram and the D4 are among the

## in this issue.....

### Focus on New Zealand Music:

*SOUNZ*: the Centre for NZ Music

NZMIC: what does it do? Musician Mentors

Reviews:

Into Music 4 & *SOUNZ*WRITE Guides Level 1

NZ Music for the very young

Music of Aotearoa: Year 9 Lesson Plan

*Listening for Answers*: Why? and How?

Orff Schulwerk & Music Therapy in NZ

Ko toi pūoro he matanhihi ki te ao



# February 2006

1	Editorial : NZ Music? What's That? - Stephen Small
3	Kura Kaupapa : Ko toi pūoro he matapihi ki te ao
6	<b>SOUNZ</b> , the Centre for New Zealand Music
7	Primary: Making the Most of May, Music Month
8	Review: <i>Into Music 4</i> - Celia Stewart
10	Orf Schulwerk in NZ - Linda Locke
11	Early Childhood Education: NZ Music for very young children
14	Music Therapy in New Zealand
15	Secondary: All About NZMIC / Musician Mentors in Schools
18 & 19	Lesson Plan: <i>Music of Aotearoa</i>
20	Review: <b>SOUNZ</b> WRITE Guide Level 1 - Margaret Williams
21	Tertiary: Listening for Answers - Glenda Keam
22-23	Opportunities: International Festival: Opportunities for students METANZ, Professional support, Fielddays

## Sound Arts is published by:

MENZA: Music Education New Zealand Aotearoa.

It is the professional magazine for all NZ music educators.

MENZA has as it's vision: Making Education brighter through Music.

President of MENZA: Linda Webb      web@extra.co.nz

There are three editions of Sound Arts each year: February, July and October.

MENZA has a website:      www.menza.org.nz

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The magazine is set by The Donkey May Sing Enterprises  
and is printed by Freestyle Printing, Wellington.

most successful bands from this country. They are soon to be followed by The Checks, The Mintchicks and Evermore. None of these groups compose and record music that sounds like it comes from New Zealand. All of these groups compose and record music that sounds like it comes from Portland or Potters Bar, as much as from Paekakariki or Pokeno.

The obvious issue is that if their music sounded sufficiently different as to be impossible to confuse with anything else, would it sell in Portland or Potters Bar? Categorically, no. I frequently use the use a T-shirt analogy: if you market it as a T-shirt it must conform to the broadest and most widely accepted definitions and functional applications of "T-shirt." Regardless of how groovy your new T-shirt is the fact of it having no holes through which to stick your head, arms and torso will render it useless, and fundamentally not a T-shirt. Lawnmowers and fridges work well here too.

It is essential to have a clear concept of this when we teach music, and we must tread carefully. If we consider our responsibilities as defined by the Treaty of Waitangi, we discover another perspective of New Zealand music. The treaty is law, and the law states that we are a bi-cultural (not a multicultural) nation. How shall we embrace our country's many cultures in our music and still acknowledge the Treaty, which as educators we are required to do?

If we are expected to be able to teach a person to compose 'New Zealand' music, then the system is gravely mistaken, for this we cannot do. Nor can we convincingly assess the 'New Zealand-ness' of a work. If we are to confidently embed such things in educative systems, then concomitantly we must assess them with rigour.

What are the rules; how does a piece of music qualify?

If a New Zealander drives through Florence and, inspired, writes a piece of music, is this New Zealand music?

If a Scotsman recently made resident in New Zealand visits Whakarewarewa and, inspired, writes a piece of music, is this NZ music?

A composer might claim hers to be NZ Music when in fact she was clubbing in Ibiza when her muse dialled in.

The methods used by composers to create an aural image of a nation tend to rely upon folk instruments or folk melodies. Consider Maurice Jarre's award-winning music from the film *Dr. Zhivago*. Did it require a Russian composer to evoke Russia? What were his tools for creating this aural image? Is it Russian music (it certainly isn't French!)?

If it is possible to represent a country without the use of folk instruments and folk music, what methods would we use for New Zealand? Bird song, certainly, but what else? Brass bands, kapa haka and log drummers perhaps? This was Neil Finn's recipe for the title track of the Crowded House album *Together Alone*.

If it comes from here then it is of here. Ultimately does it matter what it sounds like, as long as we know it to be from one of ours?

I don't know what New Zealand music sounds like, but I do know when I like it! What else matters?

*Stephen Small is a pianist/arranger/composer. He gigs with pop icons, composes for television and radio and performs jazz with the Aotearoa Trio. He is a Lecturer in Popular Music and Jazz Studies at the University of Auckland.*

Cover Photo (DMS): Kiwi songwriting icon Dave Dobbyn performs.



# "Ko toi pūoro he matapihi ki te ao"

from Rawiri Toia

**T**ēnā anō koutou ngā kaiako e whakaako nā i te wāhanga pūoro ki roto i ngā kura kapi katoa i te motu whakawhāiti ki te Waipounamu. Korōria ki te runga rawa mō ngā manaakitanga i ūhia mai ki runga i a tātou i tēnei wāhanga o te tau. Ko tata te wā ka whakanui tātou i ngā kaipūoro o te mōtu, nō reira whakanuia, whakanuia!

Anei e whai ake nei ngā wāhanga e whā o ngā pitopito kōrero:

- ◊ He Mahi Akomanga
- ◊ Kupu Hou
- ◊ Ngā Pūoro Wera o te Wā
- ◊ He Kāpata Kōrero



Te Hui Nga Toi 2005

## He Akomanga

**Te Kura Kaupapa Māori o Kaikohe**

**Te Waiata Ngātahi**

**Whenu:** Mahi

Ngā Putanga Ako

- ◊ Ko te ako i tētahi waiata tawhito, ā, kia tīnīhia te rangi kia whakahoungia.
- ◊ Kia whakapaparanga ngā reo waiata.
- ◊ Ka whai māramatanga i tipu mai aua waiata i hea.

Kua whakamātautau ngā ākonga i ēnei huānga ki roto i ngā horopaki huhua, te:

- ◊ Rangi
- ◊ Ūngeri
- ◊ Tangiata

Kua whakaritea e te kaiako tētahi waiata tawhito mai i tana rohe. E tika ana me pātai atu ki ngā kaumātua, ngā kuia, te rūnanga rānei, mā rātou koe e ārahi i ngā āhuatanga o te whakaako waiata ā-hapū, ā-iwi ki ngā ākonga.

Ka mahi i ngā wāhanga reo waiata, arā, ko te reo matua, te reo pānguru me te reo tōiri.

Ka whakaakona ngā kupu me te tikanga o te waiata, kātahi ka whakaako i te rangi matua ki te rōpū. Ka waiā ngā kaiwaiata ki te rangi matua, ka tīmata te whakaako i te reo pānguru me te reo tōiri. Me ako ngā kaiwaiata i ngā wāhanga waiata katoa kia mātau ngā rōpū katoa, kua ko te rōpū kotahi anake.

Ka whakarōpū haere i ngā kaiwaiata ki ngā rōpū reo waiata e toru. Ka whakamātau rātou i a rātou anō ki roto i aua rōpū, me tika te whakaputa reo waiata. Ka whakapaparanga i ngā reo e toru, me whakarite ngā reo kia tika te waiata, kia reka ai ki te taringa.

## He Tauria Kawenga Reo

E āhei ana ki te whakarite haere i ngā oro.

Ka taea anō te aro atu ki ngā:

- kupu ingoa hei tautuhi i ngā tūmomo oro
- kupu āhua hei whakaatu i ngā tūmomo oro
- kupu mahi hei whakaatu i ngā tūmomo oro

## He Huarahi Ako

### Te Rangi Matua

Me ako te rangi matua i te tuatahi. Me akona e te katoa o te rōpū i te rangi matua.



Mehemea engoikore

ana te rangi matua ka pērā te katoa o te waiata, nō reira he mahi nui tā te pouako hei whakatakoto i te rangi matua i te tīmatanga.

### Te Reo Pānguru

Ka tāpirihia te reo pānguru ki te rangi matua. Ka rongo koe i te reo hōhonu. Ko tēnei te reo hei whakakī, hei whakaniko i te rangi matua. Ko te reo o te kaiwaiata tāne tēnei.

### Te Reo Tōiri

Ka uru mai ko te reo tōiri. He reo teitei, he reo hei kinaki atu. Ko te reo o te wāhine tēnei. Ka whakaritea e te kaiako ngā wāhanga reo kia tika te putanga mai o te waiata.



### Te Reo Pekerangi

Ka matatau haere ngā kaiwaiata ka taea e koe te whakauru tēnei reo waiata. Ko tōna tikanga hei whakaniko i te waiata. Kia iti tēnei rōpū mei kore e kaha ake i te reo matua.

Ka aha ināianei? Me whakamātautau i ngā reo e toru kia tika te kounga o te reo waiata mō ngā reo katoa, mō ngā ākonga katoa.

Hopukia te waiata ki runga rīpene. Whakarongo ki ngā momo reo o te waiata, arohaehaetia, arotakea, aromatawaihia hoki, kātahi ka whakatika, ka whakapaipai i ngā reo.



*Te Ara Whānui Kura Kaupapa Māori*



### Kupu Hou

Reo	voice
Reo Pekerangi	Alto voice
Reo Pānguru	Bass voice
Reo Matua	Lead voice
Reo Tōiri	Soprano
Orotahi	note (musical)

### Ngā Pūoro Wera o te Wā

1. Tuwhare – Various NZ Artists
2. Kura Huna - Whirimako Black
3. Oceania II – Hinewehi Mohi
4. Whatumanawa – Mere Taylor-Tuiloma
5. Te Reo Takiwa Dunn



Tirohia tēnei wāhi ipurangi [www.maorimusic.com](http://www.maorimusic.com) mō te roanga ake o ngā kōrero e pā ana ki ēnei kōpae pūoro, me ngā kōpae kikino kē! Hokona atu!

### He Kāpata Kōrero

E toru ngā rōpū kaha tautoko, kaha manaaki i ngā kaipūoro Māori ki Aotearoa nei. I tēnei wā o te "Marama Pūoro Aotearoa" ara te 'NZ music month' ko ēnei rōpū anō ka kitea tātou e kaha akiaki ana i te whakaaturanga 'Pao, Pao, Pao'.

Since its inception in 2001 under the aegis of the Kiwi Music Action Group, NZ Music Month has provided a platform to celebrate all genres of music in Aotearoa. Local content on NZ radio reached a record 25.47% in the third week of NZ Music Month last year, a massive increase on the 10.77% achieved five years earlier in May 2001. As radio continues to show a superb commitment to NZ Music Month, an ever-growing number of cultural and commercial players come together to celebrate NZ music in May: from television broadcasters, retailers and fashion media to art galleries and libraries.

Posters, stickers and the new black NZ Music Month logo are available – email [musicmonth@nzmusic.org.nz](mailto:musicmonth@nzmusic.org.nz) to request any of these. Official NZ Music Month 2005 T-shirts – will be on sale nationwide at Hallensteins stores from May 1st.

NZ Music Industry Commission: Phone: + 64 9 3760115, Email: [info@nzmusic.org.nz](mailto:info@nzmusic.org.nz)

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## Puatatangi ([www.maoriart.org.nz](http://www.maoriart.org.nz))

Puatatangi emerged from a national hui kaitito Māori in 1987. Assistance with the recording of Māori music was developed through a funding programme called 'Rou Rou E Rua' which provided direct support to artists.

By 1992, development of the wider issues of Māori music saw the development of 'Te Ara Pūoro - The Spectrum of Māori Musical Creativity'. Since 1995, this plan has provided programmes covering the diversity of Māori creative expression through music and sound.

Be sure to look for details of the next Pao, Pao, Pao concert in Wellington 2006!

## Toi Māori ([www.maoriart.org.nz](http://www.maoriart.org.nz))

Toi Māori annually produces a wide range of events and activities that include festivals, exhibitions, performances, publications, and workshops that relate to a wide spectrum of Māori artforms.

The highlight of Toi Māori's activities is the bringing together of all of these artforms in the Toi Māori Festival. This festival is held biennially as a part of the NZ International Arts Festival (Wellington, 2004 and 2006) and in alternate years in different regions around the country (Christchurch, 2003 and Hastings, 2005).

Toi Māori also organises international exchange with other indigenous peoples, including artists from the Pacific, Europe, Canada, the USA, Australia and Asia.

## Māori Music Industry Coalition

([www.maorimusicindustry.org.nz](http://www.maorimusicindustry.org.nz))

The MMIC is being established to provide a long overdue Māori driven representative coalition that can engage and create a meaningful partnership with the New Zealand Music Industry and generate opportunities for industry members. This relationship is to reflect through the rights and obligations of Mana Māori, as reaffirmed by the Treaty of Waitangi.

## He Rauemi

*Toi Pūoro – Taonga Pūoro*

Kei roto i *Toi Pūoro – Taonga Pūoro*

*Taonga Pūoro – A Gift of Sound* (He ataata)

*Te Ara Pūoro o Aotearoa*

*Taonga Pūoro – A Gift of Sound* (He pukapuka)

*Te Wharekura 41 – Ngā Taonga Pūoro Tawhito a te Māori*

*Te Kapua Whakapipi* (Kōpaepae pūoro)

*Toi Pūoro – Taonga Pūoro – Teachers' Handbook.*

Tawera Productions Ltd, (1999). *Toi Pūoro – Taonga Pūoro.*



I tāngia e:

Tawera Productions Ltd, PO Box 9237, Marion Square, Te Whanganui-a-Tara. Waea: 025 271 7672.

He tino rauemi tēnei hei whakapuaki i te wāhanga pūoro ki roto i te akomanga, i te kura hoki. Ko ngā tikanga pūoro i hopuna ki runga i ngā ripene ataata e pai ana mō te tamaiti e rangahau ana i te kaupapa pūoro me te takenga mai, anō hoki mō te kaiako hei whakapakari, hei whakahiki i ōna mōhiotanga ki mua i te akiaki tamariki. Ko nga pukapuka e whakamārama ana i ngā taonga pūoro a te Māori me te hangahanga o te kōauau me ētahi atu taonga pūoro, taonga whakatangitangi. Kei roto i ngā pukapuka tonu ko ngā kōrero mai i a Hirini Melbourne hei whakawhānui mōhiotanga e pa ana ki ngā rohe, ki ngā takiwā e rongonui ana mō etahi taonga pūoro.

Mauri ora.

# [www.nzmusician.co.nz](http://www.nzmusician.co.nz)

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# Do your students *really* know what a Kiwi sounds like?

## **SOUNZ** The Centre for New Zealand Music

**Studying or performing a new piece of music is an intensive and potentially transforming experience. Students, teachers and performers need to know that the time and effort spent on a work is worthwhile.**

While there can be many reasons for choosing a particular work or resource, one important consideration is the benefit of getting to know the music which comes from and belongs here – Aotearoa New Zealand. There is something powerful, affirming, and rewarding in learning about and re-creating music which ‘breathes the same air’ as we do. As Elizabeth Kerr, Chief Executive of Creative NZ puts it in the foreword to the *Ears Wide Open Taringa Areare* Guide: “Valuing the art of our own culture and opening our ears to the richness of our music will help to build our strength and confidence, our mana and spirit.”

For a small country, geographically isolated and culturally young, we nurture a high proportion of creative individuals, of whom a surprisingly large and diverse number have dedicated themselves to the musical muse. If, as a teacher, student or performer, you want to explore the music composed by New Zealanders, SOUNZ is the first place to turn to. Many people are astonished to learn that SOUNZ has information on more than 300 Kiwi composers and 7,000 of their works.

SOUNZ was established in 1991, charged with the task of promoting, fostering and providing the music of New Zealand composers. There are a good number of agencies and organisations fully engaged in supporting the commercial and popular genres of New Zealand music. SOUNZ focuses its energy and resources on supporting that music which ‘evolves at its own pace, regardless of the pressures of fashion’ – that genre of music many would call ‘contemporary classical’ (despite the oxymoron.)

Two decades ago, a reasonably well-educated Kiwi might possibly have been able to name Douglas Lilburn as a New Zealand composer. Now composers are finding wider public recognition: from our Arts Foundation Laureate composers like Gillian Whitehead, Phil Dadson, John Psathas, and Jack Body, through to flamboyant performer/composers such as Gareth Farr and Dan Poynton, and the cross genre and cross cultural works of musicians like David Downes, John Cousins and Victoria Kelly, to name just a few.

SOUNZ works to achieve its aims through a variety of services and activities. We maintain a comprehensive database made generally available through our fully searchable website: [www.sounz.org.nz](http://www.sounz.org.nz). SOUNZ also

holds the most comprehensive and accessible collection of New Zealand music in the world! Library members can borrow and peruse more than 5,000 scores, CDs, DVDs, books and other resources. Many schools and music organisations have taken advantage of a recently revamped SOUNZ Library membership scheme and now have the opportunity to peruse and choose music for educational or performance reasons.

Most of these items are available for purchase – a service available on-line, at the Centre or by mail order. Our annual School Brochure and Catalogue presents just a selection from the huge number of scores, publications and recordings that we have. SOUNZ is the only place where many of the

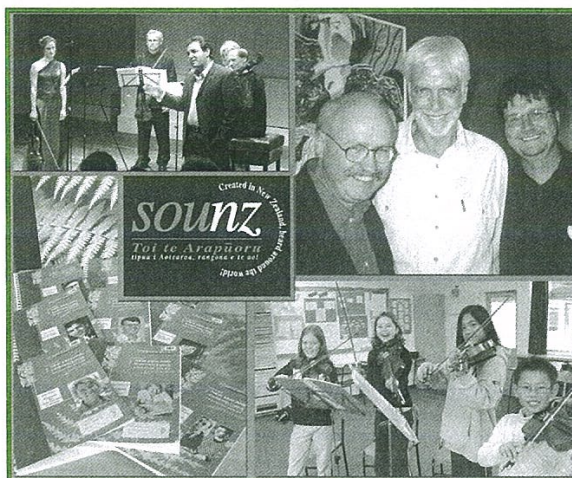
scores of these works *can* be purchased: more than 90% of music created by Kiwi composers is otherwise unpublished. Through the SOUNZ Licence scheme, the Centre gains permission to reproduce, bind and sell scores on behalf of these composers and a proportion of the purchase price is returned to them. Our choral and chamber music scores have proven to be particularly popular with schools looking for inspiring, interesting, challenging and relevant works for their BIG SING choirs and Chamber Music Competition ensembles. SOUNZ also supports the Composition

Competition sections of these two events as a way of encouraging our young musicians to be more aware of music as a living, contemporary art.

The Centre has commissioned a number of resources specifically for teachers. The SOUNZWRITE Series (which includes *Ears Wide Open Taringa Areare*) are used in more than 300 secondary and 400 primary schools across the country. The recent revision of the senior Guides to bring them in line with NCEA Assessment requirements has been eagerly anticipated and will very soon be available. [The new Level 1 Guide is reviewed on page 18 - Ed.]

The Centre’s task has become much easier in recent years. Many more people know of our composers and are seeking to listen to and perform their music. New Zealanders are generally more interested in the achievements of our musicians and this is due to many factors including radical changes in music curricula and practice, both among private and school music teachers, annual events such as the Chamber Music NZ competition and BIG SING festivals, as well as greater interest and support from performing artists and organisations. It used to be difficult for Kiwi performers and music teachers to get hold of music or information about our own composers and SOUNZ has helped to change that.

Teachers and performers are more in touch with ‘contemporary classical’ music now and so the demand continues to grow. Works are heard in so many different contexts, from concert halls, films, web and radio, and the influence has spread across many different styles of performance art. This process is part of New Zealand’s cultural ‘coming of age’ and our composers are at the forefront of that. SOUNZ will be standing right there alongside our performers, teachers and composers – fostering, promoting and providing the music which is created here, and “heard around the world.”





# Making the Most of May, NZ Music Month

from Tracy Rohan

**O**ur music curriculum places the bi- and multi-cultural musical heritages of New Zealand at the center of classroom music programmes. The coming changes to the curriculum framework also mean an increased emphasis on belonging and citizenship.

Celebrating New Zealand music month in your classroom is an important way to both illustrate the meaning of belonging and to enjoy some of the special characteristics of living in New Zealand and being a New Zealander. Here are some ideas for celebrating New Zealand Music Month, and for developing a unit of work inspired by New Zealand music and music makers.

## Ten ways to celebrate New Zealand Music Month in your classroom.

Invite a local composer, musician, or song writer to visit your classroom. Interview them about the work of creating music. Find out what inspires them. Find out what music they enjoy. Find out about the New Zealand musicians they like. Perform some New Zealand music as a way to say "Thank you".

Create a soundscape or compose a melody for a New Zealand poem.

Create a soundscape inspired by the local landscape. Listen to and talk about composers who have written music inspired by the New Zealand landscape - the sea, beach, forest, mountains, or cities.

Sing songs by New Zealanders that celebrate the New Zealand environment.  
(For example, songs by Hirini Melbourne).

Improvise sounds to accompany a video extract from a New Zealand nature documentary. Discuss and plan ways to underpin the action with sound and musical ideas (See Create chapters of *Into Music 1* and *2*).

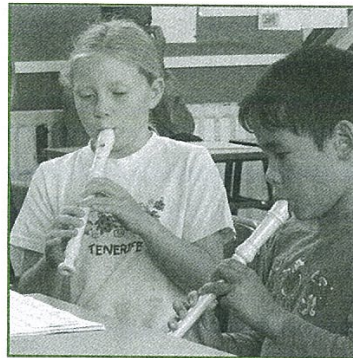
Listen to the music of well known New Zealand composers, for example, Gareth Farr, Michelle Scullion, Hirini Melbourne, Anthony Ritchie (See the CDs *New Zealand Music for Creative Dance 1* and *2*, or *Ears Wide Open Taringa Areare*, for selections of New Zealand Music, or go to [www.sounz.org.nz](http://www.sounz.org.nz)).

Use the resources and literature from Hirini Melbourne and Richard Nunns, Mervyn McLean, Margaret Orbell to research traditional Maori music and instruments. Listen to compositions by Melbourne and Nunns written for Maori instruments (for example the CDs *Te Ku Te Whe*, *Te Hekenga-a-Rangi* or the book and CD *Taonga Pūoru* (Brian Flintoff)).

Create a poster advertising an imagined upcoming concert or festival of New Zealand music- either choose a particular artist or group of artists past and present to feature.

Sing *Kiwi Kidsongs* or *Into Music* covers of well known New Zealand songs, for example *Come Dance All Around The World*, *Nature*, or *Listening for the Weather*.

Research and report on the life and work of famous New Zealand musicians, composers or song writers: for example, Whirimako Black, Te Vaka, Scribe, Bic Runga, Dave Dobbyn, Brooke Fraser, Hayley Westenra, John Psathas, Gillian Whitehead, Jenny McLeod. Use resources such as *Sweet 1* and *2*, *Give It A Whirl*, *Making Music - Te Waihangā Pūoro*, *Ears Wide Open - Taringa Areare*, *SOUNZ write Guides*.....





# Into Music 4: Review

## Meeting the Needs of Classroom Music Teachers

from Celia Stewart

**The aim of *Into Music 4: Classroom Music in Years 1-13* is to show the teaching, learning, planning and assessment of music in rich contexts and to explore their increasing complexity as students progress through the levels of the curriculum (Pg 2)**

As an adviser to schools, I waited with curiosity and anticipation for this new Ministry of Education resource. Could it meet this aim? The predecessors to this resource, *Into Music 1, 2 and 3* are excellent resources for teachers. They are practical, user-friendly handbooks, which have empowered teachers from a range of musical backgrounds to step out of their comfort zones and provide quality music experiences for children.

*Into Music 4* consists of a book and video. It aims to bring together the key aspects of music learning and draws upon the national *Arts - Music exemplars* ([http://www.tki.org.nz/r/assessment/exemplars/arts/music/index\\_e.php](http://www.tki.org.nz/r/assessment/exemplars/arts/music/index_e.php)), music matrix ([www.tki.org.nz/r/assessment/exemplars/arts/music/matrix\\_e.php](http://www.tki.org.nz/r/assessment/exemplars/arts/music/matrix_e.php)), and the *Into Music* handbooks.

The book features chapters that focus on effective teaching and learning in music, planning and assessment, suggestions for commonly asked questions asked by teachers, descriptions of units that appear on the video and planning templates. It is well set out, easy to follow and very readable. It does not claim to provide a black-line master music programme, but thank goodness for that! Music programmes must be devised from the curriculum and be implemented in ways that meet the needs of students in a particular school and are responsive to the local community.

What this book *does* do is set out some important principles for teaching music along with some useful, practical ideas and tools.

The video features highlights of the seven units of work that are described in the book. It provides excellent models of teaching and learning and describes the important steps in the learning journey of the students, who range from junior primary to senior secondary. The video highlights students engaged in learning music, responding to the elements through all aspects of music, listening and responding, singing, playing, creating, reading and recording, analysing and appreciating.

### How teachers could use this resource

It is recommended that teachers sit down and read the book from cover to cover and watch the video right through. Even though they may be teaching at a particular level, it is really helpful to be aware of the big picture when it comes to music planning and teaching. Where have my students been and where are they heading? Where do they fit into in this exciting music learning journey?

Having done this, teachers will already be inspired by the enthusiasm of the teachers on the video, the engagement and excitement of the students, the musical classroom environments and the richness of the contexts that are used to promote and support music learning.

Depending on the teacher's own confidence and musical background, the relevance of the content to their students' needs and the long term plan, teachers may choose to simply trial a unit exactly as it appears in the book. Learning Outcomes are clearly stated, firstly for the whole unit and then specifically for each session with current assessment principles incorporated, encouraging teachers to share the intentions and success criteria with students.

Materials, equipment and resources are clearly itemised so teachers can be well prepared. Most resources are readily available in schools and, if not, enough information is provided to allow teachers to access them easily.

By working their way systematically through a unit in this way teachers will begin to see what is possible, build their own confidence and be motivated to plan

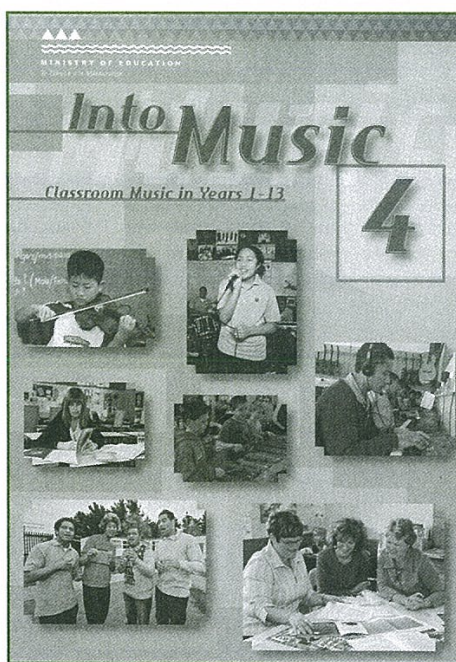
a similar unit in a different context or perhaps plan a unit that takes children to the next step of their music learning in a particular aspect.

Teachers who have a little more confidence may take a unit plan and adapt it to meet the needs and level of their students or vary the learning context. For example the principles used in *Exploring Phrase and Texture* could easily be adapted to a different rhyme that the children may be more familiar with. Similarly, the framework for the *Music of the Cook Islands Unit* that enabled students to meet the requirements of Achievement Standard 2.7 (Demonstrate knowledge and understanding of music works) could be adapted to music of other cultures or styles.

Other teachers may find the planning templates useful, others may just enjoy the chance to enhance their programmes with some of the teaching and learning strategies set out in early chapters.

### Highlights of this resource for me

- Wonderful rich contexts in the units firmly grounded in Aotearoa and the Pacific
- Clear links between *The Arts in the New Zealand Curriculum*, NCEA, the music matrix, the exemplars and Ministry of Education resources, which provide teachers with strong frameworks for planning
- *The Planning Cycle* on Pgs 22 & 23 - a useful guide for all curriculum planning! (many of these stages are





second nature to an experienced, competent teacher and will not be time-consuming!)

- The Assessment section (Pgs 24 - 28) - realistic, manageable principles.
- Teacher Reflection sections from each of the units - refreshingly honest!
- Great photos.

Aspects for consideration?

- DVD would be preferable over VHS. With most teachers being able to access a computer these days it is so convenient to be able to watch excerpts at leisure without having to fuss around trying to access a video player
- The format for the long-term plan doesn't appear to be very user friendly but I am happy to be proved wrong!
- Some of the teachers I work with expressed a concern that so many of the teachers videoed clearly had a strong musical background and skills, evidenced, partly, by the number who were playing guitar. For primary teachers this raises the perennial issue of how generalist teachers can provide quality music

programmes. Perhaps one or two of the primary examples could have focused on teachers who, despite having limited musical experiences themselves, were making good use of available resources to plan and implement a quality programme

So, to return to my initial question, "Does this resource meet the stated aim - to show the teaching, learning, planning and assessment of music in rich contexts and to explore their increasing complexity as students progress through the levels of the curriculum?" Yes - Absolutely.

However, I cannot stress enough the importance of high quality professional development to go alongside this resource in order for its potential to be maximised.

Congratulations to the team responsible for the preparation, writing, trialing, editing and distribution of this great resource. With the right PD to support it, *Into Music 4* will be a great asset for teachers and will continue to promote quality music programmes at all levels for our students.

*Celia Stewart is the Primary Music Advisor at the Christchurch College of Education and was recently appointed as National Arts Facilitator (Primary Music), having taken over the position from Merryn Dunmill.*

## New Zealand Music Unit: Some starting points

from Tracy Rohan

**T**he following ideas might provide starting points for an inquiry based unit aimed at Years 7 and 8, focusing on New Zealand music. In a student centred inquiry, the questions would be negotiated with the children after some initial teacher facilitated discussion. The following are just a suggested structure for something that you could reshape in negotiation with the children.

Music in New Zealand has traveled here, grown here, changed here, and traveled again. New Zealanders take their music with them all over the world. People come to New Zealand and bring their music with them.

### Question

*What does music tell us about being a New Zealander?*

### Big ideas

- Music is an important part of being a New Zealander.
- People bring their music with them when they move to a different country.
- Music tells stories about people's histories, their families, their ideas and values.
- People use music for many different purposes - to celebrate, to mourn, to protest, to entertain, for spiritual reasons, to tell stories, to express identity.
- Music can tell us things about a place and the people who live there.
- Maori music is the first music of Aotearoa.
- Other music has traveled here, for example: Irish, Scottish and English folk music. This music typically tells stories about goldmining, sealing, whaling, logging kauri trees, sea voyages.

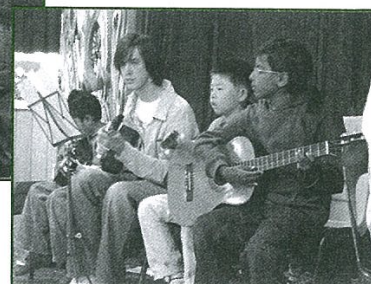
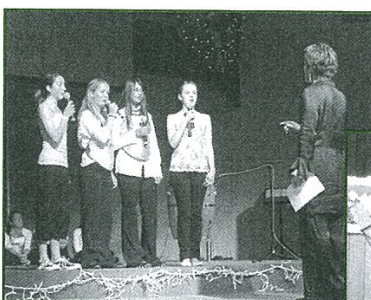
- African American music and other American styles of music, for example blues, jazz, rhythm n blues, rock music, pop music, Hip hop...
- The many musics of the Pacific.
- The many musics of Asia.
- And interesting mixtures of these.

In negotiation with the children select examples of musical styles that are important in New Zealand.

### Key knowledge

- What instruments are important for this musical style?
- What singing styles are important?
- Are there particular rhythmic patterns we can identify, describe, and play?
- What are typical themes in the song lyrics of this musical style?
- What other key musical elements are important in this music? Consider elements in the music that are traditional, contemporary, a fusion of traditional and contemporary ideas, influenced by the music of other places, unique to New Zealand.

Share new understandings using drama, dance and musical performance, class debates, poster presentations.





# Orff Schulwerk in New Zealand

from Linda Locke

**I**n the Auckland region and indeed throughout the country in varying degrees, there has, over the last ten years, been a renewal of interest and involvement in professional development opportunities which develop understanding and ability in the philosophy and practice of the approach to music education known as Orff Schulwerk.

This 'movement' developed out of the work of twentieth-century composer Carl Orff and his associate Gunild Keetman, and this pedagogical approach to music education is now disseminated throughout the world. Orff Schulwerk societies exist in Eastern and Western Europe, the United Kingdom, North and South America, Asia and Australasia.

Orff teachers consistently stress the centrality of 'creativity': 'musical creativity' through improvisation and composition, as well as a more generalised notion of creativity viewed as operating when children freely contribute ideas about the performance or rendering of, or responses to, any musical work/piece. A notion of 'creativity' in teaching in which the teacher is encouraged to exercise some individuality and originality in dealing with musical material is also encouraged, nurtured and valued highly in this approach.

The Orff approach encourages careful and responsible choice of appropriate material, which often begins by identifying rhymes, sayings, poetry, literature, movement and singing games, etc, reflecting the cultural milieu of the child. Teachers are encouraged to engage in a process of critique regarding both the aesthetic quality of the material and to justify choices in terms of musical quality, cultural relevance and developmental opportunities enabled by the material. Elemental music is a term used in the Schulwerk which refers to the exploration and creation of improvised and/or composed pieces using simple forms which integrate dance and music. Modal melodies often feature along with rhythmic and melodic ostinati and child-friendly quality instruments, such as tuned percussion across a range of pitch and timbre, and both conventional and unconventional untuned percussion.

Music-making, therefore, is seen to genuinely arise from as well as inform the children's daily lives. Music-making for children in this approach is not based upon the process of simplifying forms of adult music, in which the children can appear to be practising for the 'real' world of music which they will be able to inhabit if they achieve a certain level of proficiency. Rather the use of child-appropriate material and the positioning of the teacher as co-music-maker (but one who can also play a scaffolding role) enable the children to be authentic music-makers in their own right.

Orff Schulwerk advocates a holistic approach to music education, in that it concerns itself with the needs of the whole child rather than the ability to make music in any narrow sense. Orff Schulwerk emphasises, both in its philosophy and in its approach to active music-making, the potentially valuable role music can play in the lives of all children. Music is deemed to be an essential part of the curriculum and musical opportunities must be provided that address the needs of all children, irrespective of their ability to access private, studio instrumental tuition in a setting outside of the classroom context.

The following words, spoken by Carl Orff in 1962, encapsulate the spirit of Orff Schulwerk:

*Looking back I should like to describe the Schulwerk as a wildflower... as in nature plants establish themselves where they are needed and where the conditions are favourable, so the Schulwerk has grown from ideas that were ripe at the time and that found their favourable conditions in my work. It is an experience of long standing that wildflowers always prosper, where carefully planned cultivated plants often produce disappointing results.*

The wildflower analogy is seen to provide a point of reference or guiding ideal for those seeking to further develop an approach to music teaching based upon the work of Carl Orff and his associates. The analogy of the Schulwerk to a wildflower can also invite us to think of the teaching/learning process in general as a wildflower. In this analogy, we think of learning as characterised by a somewhat unpredictable growth and development, the importance and impact of specific local environments on learning, and the need to acknowledge that there are many unknown factors which may influence the teaching/learning process but which are out of our control.

The Music Education Department at the Epsom Campus of The University of Auckland offers four papers in Orff Education as part of a Graduate Diploma in Education. These papers are taught by highly experienced, local and international practitioners. In 2006, 'Developing the Orff Process' will be offered during the July holiday break.

Orff New Zealand Aotearoa (ONZA) is an incorporated society which supports the professional development of teachers in this area, and regularly organises workshops and a range of musical events. For further information please contact: [lindalocke@woosh.co.nz](mailto:lindalocke@woosh.co.nz)

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# New Zealand Music for very young children

from Helen Willberg

A family daycare parent at my early childhood music class asked me to please teach her some songs about tui. She had several birds visiting her garden and was encouraging her three boys to observe and listen and take an interest in their coming and going.

We devised, adapted and used the following sequence with great success with all the children in the group.

## Fingerplay: *A Nest is a Home for a Tui*

Based on the book *A House is a House for Me*, Mary Ann Hoberman (publisher: Puffin)

Make a nest with one hand  
Fly your tui down into the nest "whittawhittawhitta"

Sing:

*'A nest is a home for a Tui,*  
(tui rests in the cupped hand)

*A hive is a home for a bee,*  
(hand is turned upside down  
and the bee comes out and  
buzzes round)

*A hole is a home for a weta,*  
(Turn the 'beehive' upside down  
creating a hole with finger and  
thumb through which you poke  
two fingers as the antennae of  
the weta)

*But a house is a home for me!"*  
(make a 'roof' shape over your  
head with two hands & smile!)

Show and demonstrate a kōauau to  
your children:

There are pictures in *Toi Apiapi* or  
*He Waiata Ma Te Katoa* (Learning  
Media no. 25711)

The cards that accompany *He Waiata Ma Te Katoa* contain a wonderful picture of a tui (and a Morepork: sing 'Like a Morepork' from *Sounds Sleepy*.) This resource was distributed to all schools by Learning Media in 2004.

Listen to the tui calls from the Hirini Melbourne CD and sing "Tui".

The words and music are in *Sing Together* - Learning Media (1990)

## Tui

*Whakarongo mai, Tui listen to me, Tui*  
(Mime listening)

*Ki taku kōauau, Tui hear my kōauau*  
(Mime playing the kōauau)

*Me Take waiata, Tui and my song*  
(Use the Maori action for mihimihi)

*Tui Tuia weave them together*  
(Use the Maori actions for weaving)

By Hirini Melbourne

## A Nest is a Home for a Tui

Adapted from *A House is a House for Me* by Mary Ann Hoberman



This lovely song has a pleasing simplicity.

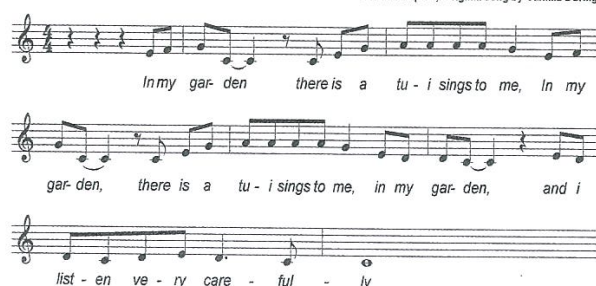
The 'Tui' is the falling minor third universal 'so-me' call. The words have layers of meaning: for example, the striking call of the tui is a call to treasure and understand (weave) our natural environment.

One version of the song, sung by the composer, and including tui sounds, is on *Te Wao Nui a Tane* produced and distributed by Huia Publishers Ltd. 39 Pipitea Street, PO Box 17.335 Wellington and also available from SOUNZ, the Centre for NZ Music ([www.sounz.org.nz](http://www.sounz.org.nz)). We sing the song: *In My Garden* by Camilla During from the 1993 *Music for Young Children* and add the following verse:

*In my garden, there is a tui sings to me*  
*In my garden there is a tui sings to me, in my garden,*  
*And I listen very carefully!*

## In My Garden

Words: Adapted, Original song by Camilla During





## Background to the Tui Songs

from Jackie Unstead-Joss

(see previous page)

I am a qualified home-based care giver.

Over the past year I have cared for two or three boys including my own son and each week we attend music with Helen Willberg. The boys enjoy music because they are involved in making the music by using various natural items and various types of musical instruments. It is the making of their own music or patterns which they really enjoy.

It has become a regular occurrence for the children to request music to be played loudly or softly, quickly or slowly. Invariably they may request or start singing a particular song. We often sing "listen to the music 1, 2, 3," and they get to choose how we sing the next line.

The music class has a time for listening to the outside noises from the playground. I have introduced this at home, sometimes as a means of distraction or by way of getting the children involved in what is happening in and around their environment. Great discussions occur from this regarding the pitch, tone, and level of the sound. The boys have an understanding that music can be made from anything in our environment. Often they will experiment in the garden or at Playcentre with various materials and have great delight when they create their own music. We often sit in the conservatory and look out into the garden and the grove. I will start by asking them to listen and tell me what they hear.

It was from this that the boys asked me to sing a song about the birds that were sitting in our kowhai tree. Since I didn't know any songs about tuis I asked Helen if she knew any songs. The tuis are frequent visitors to our garden when the kowhai tree is in bloom. I have then adapted the song to incorporate specific plants/trees in our garden. The boys have also become familiar with the tui's bird song and will identify it happily when they hear it in the garden.

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## Looking for NZ Music resources?

How about the CD *New Zealand Music for Creative Dance* compiled by Jenny Cossey? This compilation contains 15 tracks of music that have been chosen for their stylistic and rhythmic variety and their suitability for dance, with high interest and long playing time.

It contains some very rhythmic material for use with movement sessions with very young children, such as *Mumbo Jumbo* by Gareth Farr, which uses the sounds of pizzicato strings, *Pate Mo Tou Vae* by Te Vaka with wonderful Tokelau drumming rhythms and sounds, and *Worksong 3* by Don McGlashan.

I use *Pate mo Tou Vae* and *Rainmaker* by David Anthony Clark to accompany the children's playing of rakau and drums.

*Te Po* by Hirini Melbourne and Richard Nunns is a wonderful illustration of breathing sounds, and you can see a very full description of the use of track 1 *Other Echoes* by Eve De Castro Robinson in *Sound Arts Vol 1 No. 1*.

This CD, and other similar resources, are available from SOUNZ, the Centre for New Zealand Music ([www.sounz.org.nz](http://www.sounz.org.nz)).

## Variations on the National Anthem

*The New Zealand National Anthem* Ministry of Education 782.2  
Item 10070 Learning Media Box 3293, Wellington.

The words, Maori and English, and melody of our national anthem are arranged here in a bicultural, contemporary style that is performed by young singers and musicians from top New Zealand bands and television music shows. It contains a karanga and a haka, the words of which are in the insert. There are 14 tracks – 7 versions, in different keys for primary and secondary schools, some of which leave out parts to allow live performance over the accompaniments.

Anne Cole of Rata Street School, reports that she used the CD in her music class over a couple of weeks listening to each version and discussing the differences. The class noted their preferences with supporting reasons, and eventually the school's Cultural Committee made the final choice of track to accompany the school's singing of the national anthem.



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## Two New Zealand Electronic Compositions

### Douglas Lilburn's *Carousel*

I often follow the tui music with an extract from Douglas Lilburn's *Carousel*. Originally I found it on the vinyl record, *Horizons*, but it is now on CD: *The Complete Electroacoustic Works of Douglas Lilburn* (available from SOUNZ, www.sounz.org.nz).

It is an example of his electronic music. We call it the 'bubbles music' and after a few repetitions and modeling, the children create each bubble's path in the air with their hands, listening for the special blips and extra sounds. I 'draw' the music on the whiteboard as it happens, tracing the 'bubbles' and charting in the blips. On subsequent hearings they draw their own versions on cardboard with crayons while they listen to the music.

~ Helen Willberg

### Christopher Selwyn Miro Wilson: *Piping Hot* from the CD *Different Tracks*.



Wind instruments are popular, but also tricky because of the hygiene issues. However we have a little burst of focus on these highly attractive sounds a couple of times a year. Antiseptic wet wipes and a container of sterilizing solution help.

We use recorders, mouth-organs, ocarinas, tin whistles, swanee whistles, kazoos... to make a glorious cacophony of sounds together, listen to each in turn, experimenting with pitch, duration, and rhythms.

We have also all made our own Tube-Horns (see Jon Madin's *Wacky Instruments to Make*) using rubber gloves or balloons, tubes and plastic 'spouts'.

We make long sounds and short sounds, and have devised our own graphic notation.

Then we listen to *Piping Hot* by Christopher Selwyn Miro Wilson from the CD *Different Tracks*. (Rattle RAT D003- also available from SOUNZ).

There is also a detailed lesson sequence for this music written by Kari Zeblen in *Spring into Music*: the proceedings of the NZSME Conference 1999 held in Hawkes Bay.

*Piping Hot* uses all kinds of wind instruments to make a composition based on long and short sounds. The children's interest is so much more focused when they have been engaged in making their own wind sounds. We listen until we hear the pipi clash – a wonderfully natural and contrasting sound. In our own graphic composition we choose a contrasting sound to end our composition.

~ Kari Zeblen





# Music Therapy in Multicultural Communities

## The New Zealand Approach

from Morva Croxson

**M**usic makes connections between present reality and past experience. And it can enable projections into the future. Music therapists use this connective power to motivate physical, intellectual and social endeavour so that identified and desired change can be supported.

Musical elements in good compositions of any genre arouse cognitive and emotional interest in a way that is influenced by the economic, social and cultural environment of the performer or listener. Music is thereby as multi-faceted as the population of Aotearoa!

In the 19th century the tangata whenua first welcomed, then suffered, the aspirations of British colonists. Missionaries subdued musical expression, forcing it into a Victorian mould. The lure of gold and promise of a better life attracted Chinese workers, and much later the promise of betterment brought Polynesian people to this land. Freedom of expression as much as economic goals have encouraged recent immigrants from Central Europe, the Middle East and Africa, and many Asian students have come because of ready access to education. Today, we have to be much more flexible and open in our attitudes to difference as we comfortably (or uncomfortably) embrace other ways of living and socializing.

Neither newcomer nor New Zealander can avoid this permeation of other cultural norms into our experience. Nor can we expect everyone to cope readily with the blunt impact of day to day living in a new homeland. Religious practices differ, food ingredients are not the same, gender roles change. Some traditions are precious, others adapt so that they are not misunderstood as exclusive. Some people cling to music, dance and literature as being a link between the old and the new environment, others use food and festivals to reinforce pride in racial heritage.

When music therapy was struggling to establish itself in New Zealand the national body made a conscious decision to be eclectic in philosophy and style. We would not promote music therapy learning and qualifications as being wedded to the humanist school, or the behaviourist tradition, or to be solely psychodynamic in approach. Something of each of those pathways would be included in training, and we would ensure that music therapy in New Zealand was relevant to New Zealanders.

It is not surprising therefore to find a World Music paper in the curriculum for the two-year old Master of Music Therapy programme at Massey University, Wellington. The first graduates of the full programme start practice in 2006 and they are well prepared in connecting musical material to sensitive music therapy practice.

The key to meaningful connections lies in careful listening. Music may or may not have been part of the life of a person, but there is always an awareness of one's own ethnic base together with the ritual music or celebratory music that is part of that base whether it be for weddings and funerals, major sports events and school concerts, party music or even music in the car on a journey.

In finding out about the 'here and now' and the 'past' for people new to New Zealand music therapists have a responsibility to listen to the clues that can lead them to the right type of music experience with the right musical ingredients or repertoire. Sometimes knowledge of a Japanese scale can underpin an improvisation, or being aware of a European folk dance can influence the rhythm and harmony used with a client.

Children love to be connected to something they know, and children in need find that music therapy can be the agency that seems to accept that there is confusion or rejection or emotional pain in their lives. It

is the same for the adult that presents with a problem. Familiar songs from the past, or within the present fashion, become the secure non-verbal statements that help personal confidence and willingness to explore a new learning parameter. Then fresh sounds, still with a hint of familiarity, provide impetus to explore new territory, first in music improvisation then to transfer that exploratory impetus into other aspects of daily living.

A short article can only present the framework, the broad thrust, of what music therapy does within an educational, health or social setting. Each music therapist has specific case histories that show the quiet logical way one plans sessions for the needs of individual children, whether they have cerebral palsy or autism or learning delay or behavioural problems. Each child has a personality and family background that differs from any other child and that must be part of the projection of participatory music. Children who are immigrants can have other specific difficulties which are uncovered within the session.

Music therapy in New Zealand is well placed and confident in its offering of helpful and meaningful intervention using the universal ingredient of "pleasing sound". The music therapist says "Together, with music as our guide, we can find a way forward."

Morva Croxson is President of the New Zealand Society for Music Therapy.

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Applicants should be over Grade 8 in standard, and have true ambition for a professional future in music. To apply, students should prepare their CV and a covering letter stating why the scholarship would be of benefit to them. They also need to obtain reference letters from both their instrumental teacher and HOD Music at their Secondary School, which should refer to their musical achievements and potential.

Application forms are available online at [www.aucklandphil.co.nz](http://www.aucklandphil.co.nz) or from Lee Farley, Education Supervisor, Auckland Philharmonia  
09-638-7073 x219 [lfarley@aucklandphil.co.nz](mailto:lfarley@aucklandphil.co.nz)

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## All About NZMIC... (the NZ Music Industry Commission)

from Stephanie Lees

### What is the NZMIC?

The New Zealand Music Industry Commission (NZMIC) is one of the Government funded arts agencies, and is committed to growing NZ music business, both at home and overseas. Financially supported through the Ministry for Culture and Heritage, the NZMIC undertakes projects and partnerships that are strategically about getting New Zealand music out into the world and assisting music businesses in working better.



Some of the domestic projects we run include seminar events - such as Resonate (featuring UK music professionals) and Warrant of Fitness (featuring ex-pat New Zealand music industry practitioners); working with the Ministry of Education to assist with the secondary school music curriculum and coordinate band mentoring in schools; and acting as one of the key organizations behind the annual NZ Music Month programme.

'Outward Sound' is the name of the NZMIC International Division. It focuses primarily on international music market development and works with individual artists' business managers.

The NZMIC's international programme also includes coordinating the NZ presence at two key offshore events - the MIDEM trade fair in Cannes, France, and the South By Southwest conference in Austin, Texas.

### What has NZMIC been doing for Intermediate and High School students?

NZMIC has been contracted by the Ministry of Education to deliver resources and services which run parallel to their other goals.

For example, all schools with students from Year 9, will have received in the last four years resources such as the schools edit of *Give it a Whirl* with accompanying resource book, and most recently the DVD/VHS package, *Making Music - Te Waihangā Pūoro* (in which 40 NZ musicians across the pop/rock spectrum, play and talk about their music). For year 7 and 8 also, all schools have received, *Sweet!* and *Sweet 2* - audio CDs, poster, CD-ROM and Teacher Text with many scores covering a wide range of NZ pop/rock artists. These resources combined with many of the MOE's *Kiwi Kids Songs*, resources such as the *Into Music* series, the *Māori Aotearoa Compilation* and so on, make it easy for any teacher to bring NZ music into their classroom.

NZMIC strongly acknowledges the long-term gains arising from changes to school music curricula and the effect of the Smokefree Rockquest - which may be seen

as a nursery for fledgling artists (Anika Moa, Nesian Mystik, Bic Runga, Minuit, Mint Chicks to name a few.)

The Rockquest, run by Pete Rainey and Glen Common, is contracted by the MOE and NZMIC to run the "Bands Partnering Programme". This provides opportunities for regional finalists to put together a concert with a professional band. The venues are often school halls, all age venues, and churches. Audiences have ranged from 50 to 800 (approximately 10 000 students were involved (to Nov 2002). Partner bands/artists included Steriogram, Nesian Mystik, Mother Guru, Anika Moa and Hera. School bands workshop with the professional bands and cover issues including getting radio play, marketing, and planning a set, as well as approaches to recording. It will be interesting to this readership that statistics in the follow-on evaluations of this programme show that 80% of bands contain members intending to go on to Tertiary education and on average each band has written 11 songs and performed 13 times this year. There is also evidence that many young people are staying on at school so the band doesn't 'break up'. Another NZMIC initiative receiving 'rave reviews' is the "Musicians in Schools Mentoring Programme" (see following pages.)

Teachers may find NZMIC information presented in the annual *May Music Month Handbook*, useful for both themselves and their students. To obtain a copy or for further information regarding the Music Industry Commission's activities or other enquiries, email: [info@nzmusic.org.nz](mailto:info@nzmusic.org.nz)

Stephanie Lees is Project Coordinator at the NZ Music Industry Commission.

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# NZMIC Mentoring Musicians in Schools

Stephanie Lees

Since September 2001, the NZ Music Industry Commission has collaborated with the MOE to provide a free music-mentoring scheme for students from Years 7 to 13 and has trained and supported 80 musicians working as mentors in schools.

Mentors usually visit a school five times and schools most often select interested students and set a goal to be achieved such as writing or recording original songs or a public performance. The mentors are paid, trained and supported by the Commission. The Music Industry Commission looks for mentors with strong recording, writing and performance skills and researches carefully their suitability for working with young people.

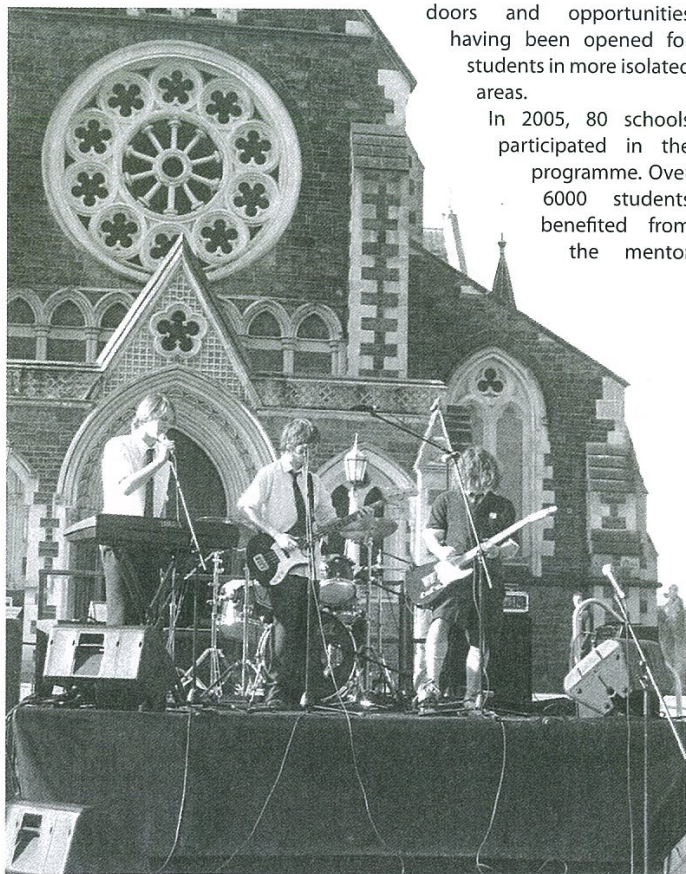
The results have been very exciting with teachers, students and mentors very enthusiastic about the outcomes. Broadly, the evaluation of the project indicates that it is in fact supporting teachers 'to teach'.

Often a sole-charge position, music teachers enjoy another musician's perspective and support, "another voice" in their department. Most teachers report renewed interest / confidence in approaching composition and using technology such as sound and recording equipment. Nearly all teachers were able to report improved motivation and behaviour, confidence and musical skill gains by their students. The Head of Music at Waitara High School, Anita Anker tells us subsequent to Peter Jefferies mentor visits, "In the classroom most are more interested and more focused in their practice...also there are students involved who do not usually participate in school music activities."

The majority of the schools receiving mentors from NZMIC are outside of the main centres. There has been a good 'spread' of all school types and deciles – full Primary Schools, Intermediates, High Schools, single sex state boarding schools and Kura Kaupapa. Musicians have worked with students from the

Far North to Fiordland with new doors and opportunities having been opened for students in more isolated areas.

In 2005, 80 schools participated in the programme. Over 6000 students benefited from the mentor



visits through their performances and a further 1700 students participated in smaller group workshops. The following comments attest to the on-going positive outcomes of the programme after the mentor leaves:

*"Looking back over the year, the impact has been huge. The winner of the national songwriting award at Rockquest, a first time entry, makes it clear that it was due to the confidence she gained in the mentoring programme with Charlotte Yates. The girls have continued to write more songs and use some of these for NCEA assessment."*

(Grace Wright, Palmerston North Girls' High School)

In addition the students recorded their songs at The Stomach, in Palmerston and held an evening concert of their original work.

*"After making the recording with Mina, we saw what was possible and our Kura went on to record 22 Waiata, ones that we don't want to see lost with all the new things coming in..."*

(Ngapera at Te Ara Whanui Kura Kaupapa Māori)

*... his ability to relate – young male... similar background in music, similar difficulties in understanding music theory while at school and ability to demonstrate on the guitar... the boys latched on. Awesome!"*

(Tokoroa High School)

*"It has given me the confidence to work with the 'rockers' and know that my classical background still has many skills to offer these styles"*

(Bohally Intermediate)

Observations, interviews and written evaluations show that students develop musical skills and self-esteem, see positive role models and obtain information about the music industry as well as being motivated to learn.

*"I enjoyed everything... it was one of the best experiences of my entire life because we also performed"*

(Viscount Primary student)

*"She made us think ... getting to do it ourselves, the beats and the keyboards"*

(Port Chalmers, Year 8 Student)

*"I've completed my own composed song and that was 'Dark Rain' ... I think I may be able to pass Level 1 NCEA music"*

(Mana College)

*"He encouraged me and supported me, gave me advice. (I) got to know a famous singer and songwriter – a normal funny guy"*

(Rongotai College)

Integral to the extent of the success of the programme are the enthusiasm of the teacher and support of the school. Working with the mentoring



scheme provides a fascinating snapshot of Intermediate and Secondary music departments throughout New Zealand highlighting the strengths and talents of so many teachers and the enormous demands placed on them. Mentors often empower teachers at the primary level who do not see themselves as 'specialist music teachers' but have been given this responsibility as one might for the library or the Maths equipment.

One teacher commented:

*"Previous to Sara-Jane's visit I had no idea how to guide children to compose lyrics, integrate their voices as instruments and to incorporate street music..."*

(Teacher, St Therese Primary)

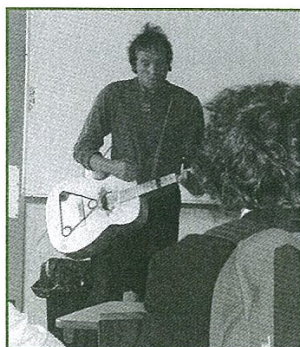
Wayne Mason, who has mentored in both rural and city schools, comments:

*"Songwriting seems to be a great way to find out what the school is really like! The general mood and spirit and social arrangements... It is always difficult to get people to talk about their innermost feelings with a total stranger, however the songs were a great way to do that. After two sessions everyone felt a lot more comfortable with the honesty required to produce good work. I mean songwriting is supposed to be all about expressing yourself!"*

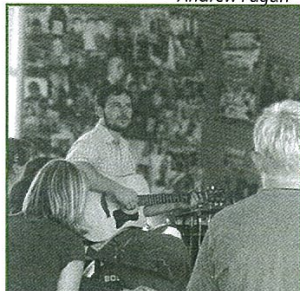
Mentors who have worked in a variety of schools are often stunned at the variation in equipment available, the support (or lack) from the school administration, the organizational skills of the teacher but whatever the school, their comments often relate to their surprise as to the talents of the students. Often one of the spin-offs of the programme is positive publicity for the music department and school, happy parents and principals and we have heard of option music classes being planned for following years, new sound systems and recording gear finding their way into budgets following on after mentoring has occurred in a school. In one case, there was even a decision to employ a music teacher!

Matching the mentor and the mentees is important also. Placing a female gospel singer with a thrash metal band may not work that well. I would qualify that by saying students are always going to be impressed by quality performance and communication and if the mentor is able to direct students, their preferred pop/rock 'genre' may not be that important. For example, initially there may have been more excitement in the staffroom when Shona Laing arrived to mentor at Otumoetai College, but by the end of the afternoon there was a spellbound group of Year 10 girls writing their first songs.

The mentors offered to schools by NZMIC aim to complement the skills offered by classroom teachers and itinerant musicians who are often highly skilled in classical and jazz genres but may be wishing to bring in a more 'aural' or practical or even commercial approach to music making. There is also the benefit of a small group of mentees receiving



Andrew Faqan



Chris Diprose



Hollie Smith



Dianne Swann

intense attention and time from the mentor, time that a teacher may not have in their busy day. I have observed that the 'new voice in the department effect' to be very strong and many teachers have smiled as mentees 'lap up' sometimes the very same advice they have already given them when the same suggestion is made by the mentor (or the accompanying co-ordinator who must be a 'cool' person by association!)

As the co-ordinator of the programme (and having been a music teacher for 16 years) I was initially doubtful as to how much effect a five-visit programme might have. I have, however, been reassured by my observations and the evaluations coming in from teachers and students alike, that the MOE is spending public money wisely. I also must add that the only day in three years at Auckland University Conservatorium I remember with great clarity and particular enjoyment, was the talk and performance by Dudley Moore (who attended Oxford with Professor Gerald Seaman). As I had many excellent teachers at the conservatorium, I hope that this attests to the impact of a visiting musician rather than my lamentable memory!

*"We have poets, sportspeople and writers into our schools. The visible impact of the visit on the kids makes you think: 'Why isn't this mentoring in music a part of the regular school landscape?' It's natural. It makes so much sense from a curricula perspective as well as investing in New Zealand's musical future"*

(Graham Hughes, music specialist teacher at Kamo Intermediate, 2005)

*Stephanie Lees is Project Coordinator at the NZ Music Industry Commission.*



Sarah-Jane Auva'a (centre) at St. Therese



# Music of Aotearoa: Unit Plan

A practical resource for Music Teachers: here is a complete Unit Plan for teaching about the 'Music of Aotearoa'. While it is aimed at Year 9 classes, teachers at other levels may find the layout and ideas useful and ripe for adaptation.


M U S I C - Unit Plan		Written by: Margaret Robertson and Tanya Webb, Mairehau High School, Christchurch. (Edited by Chris Archer)	
Unit Title: Music of Aotearoa		Year/Class: 9 Music	Time Frame: c15 hours of class contact time
Learning Focus: To further expose students to a range of music from Aotearoa through: (1) listening to and identifying characteristic features, and describing and comparing elements of music; (2) improvising and representing simple music; (3) performing and evaluating <i>Renegade Fighter</i> by ZED.			
Achievement Objectives: Levels 4/5  Understanding Music in Context (UC)  Developing Practical Knowledge in Music (PK)  Developing Ideas in Music (DI)  Communicating and Interpreting in Music (CI)	Specific Learning Outcomes: The students will be able to:  • Learn about and identify the elements of music in a range of recorded New Zealand music (PK, CI)  • Interpret texture diagrams using percussion instruments (PK, CI)  • Identify and compare characteristics of different musical styles and genres (UC, PK)  • Identify and playback rhythm heard in <i>Tagi Sina</i> (PK) • Understand and use simple rhythmic values and perform in time (PK)  • Select and perform short rhythmic ostinati to play-along with <i>Tagi Sina</i> (PK)  • Use and improvise rhythms to accompany <i>Kotahitanga</i> (PK, DI)  • Playback melodic riff of <i>Kotahitanga</i> and notate (PK) • Create and notate a short melodic riff and playback to others (PK, DI)  • Listen to <i>Renegade Fighter</i> and work out order of lyrics (UC, PK) • Identify, play and notate melodic riff in <i>Renegade Fighter</i> (PK)	Learning Activities/Experiences:  • Using <i>Ears Wide Open</i> ('Listening Diary and Shades of Sound', 'With Ears a Flapping') discuss and respond to a variety of teacher/student selected NZ music focusing on tone colour, dynamics, and texture. • Use texture diagrams ( <i>Ears Wide Open</i> - 'Texturally Speaking') and percussion instruments to interpret textual concepts - playback to class and refine performances by varying dynamics and tone colour. • Using <i>Mo Ake</i> ( <i>Into Music</i> 3, pp13-15) and other examples selected from <i>Sweet 1</i> and <i>Sweet 2</i> , students listen to the music and select element card descriptors that require them to identify and classify characteristics of <b>beat/tempo</b> (fast, slow, heavy, light, no beat, blank), <b>rhythm</b> (busy, simple, complex, off-beat, layers, single, blank), <b>melody</b> (high, low, mixture, jumpy, step-wise), <b>tone colour</b> (male voice, female voice, bass, guitar, drums, percussion, strings, wind, brass, blank) and <b>style</b> (rap, blues, classical, hip-hop, reggae, rock, pop, blank). Share responses with peers. Students record definitions of elements. • Listen to <i>Tagi Sina</i> ( <i>Sweet 1</i> , p53) and identify and playback the repeated drum rhythm. • Rote teach a series of notated 8-beat rhythms that students rehearse and play - using percussion/body percussion. Students record note/rest symbols and names (semibreve, minim, crotchet and quaver values). Use Music Pie/Snap and flashcards to reinforce the learning. • In small groups, choose THREE notated rhythms from ones learned (above) and play along with <i>Tagi Sina</i> - other students identify which rhythms were used. (Extension: <i>Into Music</i> 3, p80) • Use a variety of rhythms learned and improvised to create rhythms to accompany the recording of <i>Kotahitanga</i> ( <i>Sweet 1</i> , p46). Play along with in performance. Some students may want to notate these. Evaluate the success of the group rhythms. • Students will work out <i>Kotahitanga</i> theme through playback and will notate using 'bottletops and string' stove (2 lines) • Using keyboards and the same notes used in the <i>Kotahitanga</i> theme create small melodic snippets. Practise and playback for others to learn, playback and notate pitches. • Students use cards to work out order of lyrics of <i>Renegade Fighter</i> ( <i>Sweet 1</i> , p35). Discuss the meaning of the song. • Learn to play the chorus melodic riff from <i>Renegade Fighter</i> on the keyboard. Draw melodic contour of the verse melody. Notate on the staff.	Assessment of Learning:  Teacher monitoring  Teacher monitoring  Self Assessment 1: Self Reflection of understanding of <i>Elements of Music</i>  Teacher monitoring/peer observation  Self/Peer monitoring  Self Assessment 3: Preparation for Performance  Self/Peer assessment  Peer Assessment 2: Peer Assessment of Melodic Riff
	• Listen, improvise and play from notation sections of <i>Renegade Fighter</i> to put together a whole performance of the song. (PK, DI, CI)  • <i>Play together the song in groups, using chords, melody and percussion and evaluate the effectiveness of the performance. Assess. (CI)</i>	• Teach 4 chords of C, Am, E and D so that students can accompany on guitar and keyboard where appropriate. • Use task stations for <i>Renegade Fighter</i> to learn guitar & keyboard chord progressions, melodies for intro, verse and chorus, and improvised percussion to create rhythmic riff. • Group performances of <i>Renegade Fighter</i>  <i>Extension Activity:</i> • Using 5 notes from the chorus of <i>Renegade Fighter</i> , improvise a melody over the top of the chord progression.	Self Assessment 3: Preparation for performance Summative Assessment 4: Performance Evaluation Peer Assessment 5: Unit Evaluation
<b>Resources</b> Sweet 1 - A Taste of New Zealand Music Book, CD and CD Rom (Music Industry Commission and Ministry of Education, 2002) Sweet 2 - Another Taste of New Zealand Music, CD and CD Rom (Music Industry Commission and Ministry of Education, 2004) Ears Wide Open (SOUNZ) Into Music 3 (Ministry Of Education/Learning Media) NZ Music websites Hardware: electronic keyboards, audio recorder A range of percussion instruments		<b>Links to Draft Key Competencies</b> Thinking Making Meaning Relating to Others Managing Self Participating and Contributing	
<b>Evaluation:</b> What worked well and why?  What could be improved and how?		<b>Where to Next?</b> • Blues Unit - study of style/history and composing own blues tune • Word Setting • Song Writing in a variety of styles • Using chord structures and melodies • Experience in developing instrumental techniques eg singing, guitar, keyboard	



Our thanks to the writers - Margaret Robertson and Tanya Webb of Mairehau High School, Christchurch and advisor Chris Archer for providing it. We welcome good ideas and resources. Feel free to send your favourites and the tried and true to Sound Arts (contact details on page 2) or through your local MENZA representatives.

### Assessment of Learning

#### 1. Self Reflection of understanding of *Elements of Music* vocabulary and concepts:

- Very well                      Quite well                      Not at all well
1. How well do you understand the words used to describe music elements? 
2. What word(s) have you found the easiest to learn? Circle them - Beat Tempo Rhythm Style Melody Harmony Tone Colour
3. What word(s) have you found the hardest to learn? Circle them - Beat Tempo Rhythm Style Melody Harmony Tone Colour
4. What thing(s) has your teacher said or done to help you understand this part of the work?

#### 2. Peer Assessment of Melodic Riff

- Did the student playback the riff with all the right notes?
- Did the student playback the riff with the right rhythm/playback in time?
- Did the student playback the riff without mistakes or without stopping?
- If you answer NO to any of these questions - keep practising!!!
- Does the contour diagram match the shape of the riff?

Now you are ready to award a grade!

**Achievement:** Playback has mostly right notes and rhythm with few stops. Contour diagram is OK.  
**Merit:** Playback has right notes and rhythm with few stops. Contour diagram is OK.  
**Excellence:** Playback has all right notes and rhythm and is fluent. Contour diagram is sweet.

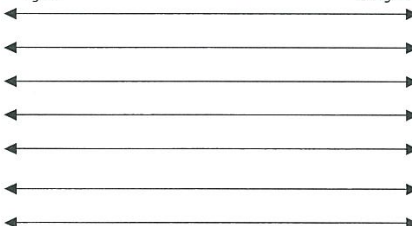
#### 3. Self-Assessment of Preparation for Performance

What did I contribute to the group's preparation?

I contributed to my group's performance by -

- staying on task
- encouraging others to stay on task
- accepting other people's ideas
- memorizing the music ?
- suggesting ways to make our performance effective (eg movement, accompaniment)
- staying in time with other members in my group
- encouraging others to listen and stay in time with each other

Agree                      Disagree



#### 4. Summative Performance Evaluation of *Renegade Fighter*

Working towards (T)	Achieved (A)	Achieved with Merit (M)	Achieved with Excellence (E)
Song performed: - With attempts to be accurate - With little confidence	Song performed: - With some accuracy - With some confidence	Song performed: - Mostly accurately - With some confidence	Song performed: - Accurately - With confidence
Song shows: - Little evidence of rehearsal	Song shows: - Some evidence of rehearsal	Song is: - Rehearsed	Song is: - Well rehearsed

#### 5. Student Evaluation of Aotearoa Unit

- I enjoyed this unit because ....
- I worked best when ...
- I found the teacher to be ...
- The hardest part of the unit was ...
- When we do this sort of work in music again, I will ...



## REVIEW: *SOUNZ*WRITE Guides - NCEA Revision

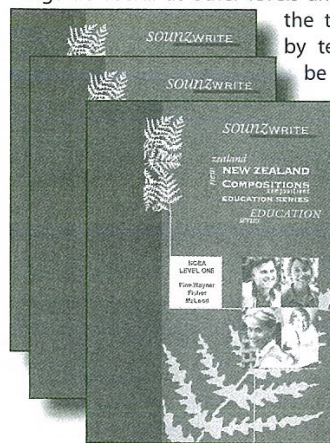
Margaret Williams

Since 1997, *SOUNZ* - the Centre for New Zealand Music - has earned a well-deserved reputation for producing well-researched student and teacher friendly study guides on New Zealand compositions for use in the classroom in Years 11 to 13.

The original material in the study guides is now being updated with new and revised assessment activities and schedules to fit the requirements of NCEA. Each new study guide combines three Aotearoa/New Zealand works into a single expanded guide, and offers teachers and students a selection of works that can be studied for NCEA Levels 1-3. The first of these expanded study guides is now complete. The original material researched by Cheryl Camm has been revised and updated by Karen Carter and focuses on three works: *I Hope I Never* (Tim Finn and Eddie Rayner), *Pounamu* (Helen Fisher) and *Childhood* (Jenny McLeod).

The tasks and assessments in the first study guide have been prepared to fit the requirements of Level 1 NCEA - AS90017 (Demonstrate knowledge of music works). Each of the three compositions contains an analysis and a context assessment, together with suggested responses as well as new activities to reinforce teaching and learning. The original materials, written by Cheryl Camm are included, but with an updated reference list and an introduction on how to use the guide.

One of the strengths of the new study guide is its flexibility. All of the in-depth original material is still there, making the "Level 1" guide useful at other levels and for other standards. In particular,



the tasks can be fairly easily amended by teachers with multi-level classes to be used for assessment at Level 2.

With some alteration, they could also be used with the Level 3 achievement standards 90497 (Examine the contexts that influence the expressive qualities of music) and 90498 (Compare and contrast music works).

The resource material will also be invaluable for students being assessed in unit standards 10660 (Describe and examine three music works of varying genre) and 12831 (Demonstrate rudimentary knowledge of New Zealand music).

Many of the formative assessment activities could be easily adapted for other works of a similar genre and are holistic in nature. They will also be a useful preparation for the external standards, AS90015 (Aurally identify, describe and transcribe music elements from simple music) and AS90016 (Identify and describe fundamental materials of music).

The cost is \$65 for Level 1. Levels 2 & 3 will be \$60. For schools that have already purchased at least three of the original nine guides, or for MENZA members, the cost is \$52 and \$48 respectively (20% discount).

**This excellent resource represents real value for money and is a "must" for the music department.**

Revisions of the Levels 2 and 3 guides are expected later this year. *Lullaby for Matthew* (Gillian Whitehead), *Waiting for the Aeroplane* (John Psathas) and *Rakiura* (David Hamilton) are the works used for Level 2. Level 3 works will be *Three Sea Changes* (Douglas Lilburn), *Aotearoa Overture* (Douglas Lilburn) and *The Hanging Bulb* (Anthony Ritchie).

Margaret Williams is Secondary Music Facilitator at TEAM Solutions at the University of Auckland. Margaret has substantial experience in assessment and is a prolific resource writer.

It had never occurred to me  
before that music and thinking  
are so much alike.

In fact you could say  
music is another way of thinking,  
or maybe thinking  
is another kind of music.

Ursula K. Le Guin



### Musicians Mentoring in Schools Programme (yr 7-13)

The NZ Music Industry Commission,  
contracted by the  
Ministry of Education, continues to offer

**FREE**

to schools in all parts of NZ,  
professional musicians of the pop/rock genre  
to workshop with students  
from yr 7-13 for up to 5 sessions.

For more info and application forms contact:

**stephanie@nzmusic.org.nz** or fax **(09) 376 0116**



## Listening for Answers

### Teaching about New Zealand Music: Why? and How?

from Glenda Keam

**O**ver the past few years I have been teaching and developing courses in New Zealand music studies at the University of Auckland, and most of my views have been formed in a tertiary environment. However these opinions are offered to the wider spectrum of music teachers in this country, as I believe they have wide applicability.

Over the years I have heard some arguments against teaching New Zealand music, and I shall address these first:

*"I think we should teach about the best music, regardless of where it's from"*

Teaching about New Zealand music doesn't stop us teaching about music from other places too, and indeed some contextualization is useful and informative.

*"I want to teach about music which has stood the test of time"* (This argument arises from a more general reluctance to teach about 'new' music, but since much New Zealand music is quite new it appears here.)

Learning about the music of our time and our locality helps us to feel connected and part of what's going on. Our composers are responding to local conditions as we (and our students) are, and their music is also a response to the music they (and quite possibly we) have heard. In this way, the music is likely to be more relevant, more 'alive', and thus a vital part of what our students could find useful in engaging with their education and participating in their world.

*"I would rather expose my students to the 'classics'"*

Of course this is important, and I would be very disappointed if New Zealand music was simply substituted for an exploration of music from other times and places which evoked joy, delight, and deep responses from many generations of listeners. Seeing New Zealand music as participating in a long-established and ever-evolving tradition of music-making helps us to feel that we are a part of the world (and not just some little islands surrounded by a lot of water) and that the world has a complex history which includes us.

*"I would feel safer teaching about the music we were taught about"*

Using this argument is an admission of laziness, lack of courage, and of disconnection from the necessarily evolving world of music and the arts. Our students will respect us for having our own opinions which we have formed over years of listening and responding to music, and things we have learned through finding out about what moved the composers to make their music in this way, and by considering the role of music and musicians in our world. They will also respect us if we show that we are prepared to change our opinions, and are open to new possibilities.

*"I am only interested in teaching about subjects for which there are plenty of resources and plenty of reputable books"*

In the past the scarcity of resources has made it difficult to teach about New Zealand music - and indeed contemporary music at large - in the old-fashioned book-learning way. However there are now some high quality books and resources being produced about recent New Zealand music, and about contemporary music at large. Furthermore, these days the internet is an enormous resource (although one must always warn students about the relative unreliability of some sites), and the role of SOUNZ is vital, through its continually expanding website, database, library, and many services offered.

The essential counter-argument is this, though:

**the best way to learn about music is to listen to it and to have to search for answers.**

This is particularly true in tertiary and upper secondary level teaching. How much do students really learn by paraphrasing paragraphs from books about music? And did the first audiences of (for example) Mozart's music respond enthusiastically because they read about his music in a book? Of course not. The books came later.

It is a more complex task to prepare a class for study of local and contemporary music, but at the same time it is usually much more rewarding. And as an added bonus, many New Zealand composers are still around and available and happy to talk about their music. They are not isolated souls sitting in an artist's garret while the muse sings to them. They're people living their lives in a musical world which is the same world we all live in.

So **how** should we teach about New Zealand music?

In my mind, it is like teaching anything: we should present specific examples and also present the wider context for those examples. In a tertiary environment this involves a presentation of New Zealand's cultural and social history, one which can provoke lively discussion and healthy debate, together with a closer examination of certain works and their composers or creators.

Depending on whether the students are music majors, or if there are also students in the class who are not musically literate, the nature of that closer examination will differ. And depending on whether the course is designed to focus on notated music (which has 'a composer') or if it is exploring the nation's improvised music, or indigenous music, or sonic art, or popular music (in which case one talks of bands and artists) or a collection of genres, then the approach to the works will require appropriate flexibility.

Best of all, you can start anywhere. Start with the music you most like, if you wish. Or with the most recent and work backwards from the times with which your students (and you) are most familiar. Or start at the beginning, if you can work out where that might be. Or if you are in a younger school environment where the students all study the same things then you can link the music you study to the work they are doing in other subjects, with a theme-based approach.

The possibilities are endless, and the journey will be at least as rewarding for you as it will be for the students. Bon voyage!



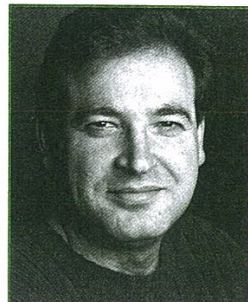
# Festival opportunity for young composers

## Exclusive School Fest workshop opportunities with five top New Zealand and international composers!

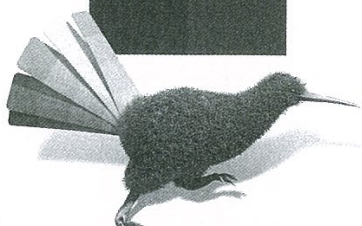
**Victoria University School Fest**, part of the New Zealand International Arts Festival, has spaces available in its unique workshops for students with passion and ability in composition. Students will meet the composer of their choice, participate in a workshop and attend a rehearsal or performance of one of these renowned composers:

### John Psathas, *Zeibekiko*

Celebrated New Zealand composer John Psathas explores his ancestral roots in a programme inspired by 2,500 years of Greek music. John Psathas is a New Zealand freelance composer and teacher. In 2004 Psathas received international recognition for music he composed for the opening and closing ceremonies of the 2004 Olympic Games in Athens, Greece. He will work with contemporary music ensemble Stroma and guest musicians to bring this special composition to life at the 2006 International Festival.



John Psathas



**Ross Harris and James MacMillan, *James MacMillan Conducts***  
Internationally renowned composer James MacMillan makes his Festival debut conducting a concert that brings together his own work with that of award-winning New Zealand composer Ross Harris.

James MacMillan is one of today's most successful living composers, also internationally active as a conductor. His musical language is flooded with influences from Celtic folk music blended together with influences from Far Eastern, Scandinavian and Eastern European music.

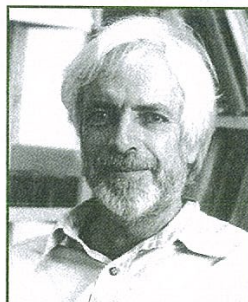
Ross Harris is considered one of New Zealand's leading composers, having written over one hundred works in a range of genres from chamber music to operas, orchestral, jazz and rock. Works from these two great composers, who live oceans apart, come together in what will surely be an extraordinary concert.



James MacMillan

### Tan Dun, *Tea: A Mirror of Soul*

Familiar to many for his Oscar-winning composition in *Crouching Tiger, Hidden Dragon*, Tan Dun returns to conduct the New Zealand Symphony Orchestra in his sumptuous modern opera, *Tea: A Mirror of Soul*. The conceptual and multifaceted composer/conductor Tan Dun has made an indelible mark on the world's music scene with a creative repertoire that spans the boundaries of classical, multimedia, Eastern and Western musical systems.

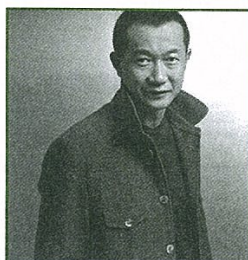


Ross Harris

### Don McGlashan, *Tuwhare*

(Co-produced by the Festival and Toi Maori Aotearoa)

One of New Zealand's finest and most original songwriter/composers, Don McGlashan (The Front Lawn, The Mutton Birds) offers a unique opportunity for students interested in music composition and song writing, deconstructing and experimenting as he shares insight into his musical interpretations of Hone Tuwhare's poem *Rain*. In the Dominion Post sponsored *Tuwhare*, top recording artists from around the country bring music to the words of renowned and much-loved New Zealand writer Hone Tuwhare.



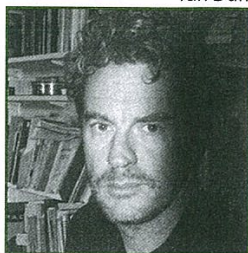
Tan Dun

### It's not too late to book!

Tickets to shows and spaces in workshops are still available. For any information about these workshops and other School Fest performances contact us:

p: 04 4730149 e: [schoolfest@festival.co.nz](mailto:schoolfest@festival.co.nz),  
or go to [www.nzfestival.telecom.co.nz](http://www.nzfestival.telecom.co.nz)

The 2006 NZ International Arts Festival runs from February 24 to March 19 in Wellington.



Don McGlashan

[Information on other Festival performances involving the music of New Zealand composers can be found on the SOUNZ Events page : [www.sounz.org.nz](http://www.sounz.org.nz)]



## Music Education – a Time for Action!

**M**ETANZ – the Music Education Trust of Aotearoa New Zealand - emerged out of the old NZSME last year and launches itself upon the world through a forum in Wellington on 18 March called 'Music Education – a Time for Action.'



MUSIC EDUCATION TRUST OF AOTEAROA NEW ZEALAND

The Trust believes we face a crisis in music education in both the public and the private sectors, and that unless something is done many New Zealanders will lose out on their entitlement to good music education and our country will lose its fine international reputation in the field.

**The hui on 18 March brings together as many movers and shakers as the Trust can assemble, to discuss the issues and what needs to be done. The results of the forum discussions will be assembled and published for forum attenders, and will provide the basis for METANZ advocacy work.**

Keynote Speaker is Dr Jonty Stockdale, recently appointed Head of Music at the Victorian College of Arts in Melbourne. Prior to that he was Director of Studies at Leeds College of Music in the UK. Jonty is much involved in music education as a performer, a composer across a wide range of musics, and a musicologist. Described by Janet Ritterman of the Royal College of Music as "a visionary music educator," he is recognized as a person of creativity, imagination and artistic integrity.

**Members of MENZA may join the forum, by contacting Jane Thomson by 1 March to receive an information brochure.**

**(04) 472 6692 or [jane@menza.org.nz](mailto:jane@menza.org.nz)**

### Through MENZA, CHIMES Lower Hutt announces a Monthly Music support group for Early Childhood teachers of children 0 - 8

At CHIMES 24 Anderson Grove Lower Hutt (St Bernard's Junior School) on the first Wednesday of every month.  
Next session : March 1. 7.45 – 9.15

Topics: Planning for music in group settings  
Continued learning of waiata  
Continued learning of guitar and ukulele

Cost: \$8.00 per session  
To Register: email [geoff.willberg@clear.net.nz](mailto:geoff.willberg@clear.net.nz)  
or ring Helen (04) 569 9483

### We'll Play Music : Wellington Play Music Well-being comes from playing Music Numeracy & Literacy through the patterns and forms of music.

Successful Satisfying Instrumental sessions  
for teachers early childhood through Intermediate

Time: 4.30 for coffee and nibbles, 5.00 to 7.00pm Workshop  
Venue: Chimes 24 Anderson Grove Lower Hutt

Leader: Angela Campbell: workshop material from Orff  
Schulwerk.

MENZA members \$20.00  
non-members \$25.00

Discount for LCPs (Local Community Partnerships)

Please contact Jane Thomson on  
**04 472 6692 or [jane@menza.org.nz](mailto:jane@menza.org.nz)**  
for registrations or general enquiries

### Fieldays Sonic Arts Challenge: Agricultural Audiological Arts

A new contest has been added to the highly successful international Fieldays event held at Mystery Creek Hamilton in June each year.

Groups or individuals from anywhere in the country are invited to create/compile/play music using materials that would be found on the farm. They should then send a video, dvd, or imovie of their performance to Fieldays by May 1st to be in for selection to play at a 'final' during Fieldays (June 14 – 17 2006).

The possibilities are endless! Groups such as Kiwi percussion ensemble Strike, American group Stomp (touring NZ this year) and the movie *Bootmen* are examples that provide the inspirational precedent for making music with non-traditional sound sources.

There are five categories of entrants: pre-school, primary, Yrs 7 – 11, Yrs 12-13, and community. All entries that are received will be played on a dedicated screen on one of the display stalls at Mystery Creek during the days of Fieldays, and one of the selected finalist performances will play at the opening ceremony, as well as during the 90-minute final.

Julie Jackson-Gough (music lecturer) and Mike Rogers (technology advisor) pitched the idea to Fieldays who will co-sponsor the event with the University of Waikato and the Royal Society.

More information at [www.fieldays.co.nz](http://www.fieldays.co.nz) or contact Julie Jackson-Gough at [jjjnz@waikato.ac.nz](mailto:jjjnz@waikato.ac.nz) or **021 066 3625**, or **University of Waikato, PO Box 3105, Hamilton.**



## MENZA – Making education brighter through music!

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

### Why belong to MENZA?

MENZA provides materials, workshops and events to keep you motivated and at the leading edge of professional development while supplying innovative ideas for teaching in all educational settings.

There are many additional benefits to becoming a MENZA member including:

- three publications annually of *Sound Arts*, *The MENZA Magazine*, it provides tangible up to date source of ideas for teaching the sound arts in kura, early childhood, primary and secondary schools, for itinerant and private studios, music therapy, and tertiary and community settings;
- Reduced cost to MENZA courses, workshops, conferences and events held throughout the country;
- Membership to ISME – the International Society for Music Education;
- Up-to-date information on music news and events happening throughout the country via an email newsletter distributed fortnightly; and
- Research information and updates.

So if you aren't a member, join now for brighter music education!

Fill out the subscription form and send it to Jane Thomson, MENZA Administrator, PO Box 24-173, Manners Street, Wellington, or download it from the web [www.menza.org.nz](http://www.menza.org.nz)

Yours sincerely  
MENZA Board

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(please tick one circle)	
Membership type (please tick one circle):	
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<input type="checkbox"/> Library (publications only)	\$75
<input type="checkbox"/> Individual	\$50
<input type="checkbox"/> Full-time Student*	\$25
* copy of Student ID required	
Simply tear off, and return to:	
Jane Thomson MENZA Administrator, PO Box 24 173, Manners Street, Wellington.	

## next issues.....

Over the next few editions *Sound Arts* will address issues such as:

Bi-culturalism and Multi-culturalism in the classroom:

How do we introduce children to Maori music in an appropriate and meaningful way? Are we meeting the diverse needs of students with diverse backgrounds?

Music and intelligence: Is there a link? Do we make education brighter or children brighter through Music?

Plus practical resources, lesson plans, links, information, opportunities .... AND MORE.....