

Sound and Scene 2018

BULA VINAKA!



Dolce Dulali at the beach in Yalobi village, Waya Island, in the Yasawa Group of islands, June 2017

Here in Aotearoa, as the late great Fred Dagg AKA John Clarke said, 'We Don't Know How Lucky We Are.' Whilst most of our students have easy access to a range of performing arts assessments, some of our Pacific Island neighbours are less fortunate, limited by economic hardship and geographic isolation.

Dolce Dulali is a Fijian cultural and choral group whose members want to gain internationally recognised qualifications, and they are determined to sit Trinity College London Theory of Music exams in Suva in 2018.

In June 2017, the group was selected to represent traditional Fijian culture at the Astana World Trade Expo in Kazakhstan. Prior to that, they also represented traditional Fijian cultural performing arts at the 6th International Festival of the Intangible Cultural Heritage, Chengdu, China. Other notable performances include singing for the NZ High Commission, Anzac Day 2017.

At the time of writing Dolce Dulali is preparing for a fund-raising recital: Songs & Sounds - The Dolce Dulali Story.

They will use this platform to celebrate, give back and strengthen their position with friends, government, non-government partners, diplomatic corps, local and regional community and other supporters. Some of the funds raised will go towards members sitting Trinity theory exams in 2018.

Trinity is delighted to support a theory exam session in Fiji in 2018, and at their personal expense, one of our team will fly to Suva to invigilate the session: who wouldn't want to visit a tropical paradise to help a good cause!!! However, Dolce Dulali will still require assistance towards exam fees so if you would like to donate NZ\$20 to this worthy project please email Cathy Martin at cathy.martin@trinitycollege.co.nz and copy dolcedulali@gmail.com.

You can find out more about Dolce Dulali and their inspiring story on Facebook and YouTube ♦



TOP BRANDS

Music is in the blood for Christchurch's Brand family, as Sandra Scannell explains.

It's a family affair for Philip and Hannah Brand, who in 2016, each gained 96 marks in their piano Grade 5 and Grade 8 exams respectively. All of the six Brand children have learnt music, and older brother Caleb also previously gained a Trinity Exhibition Award.

Teacher Katherine Jones says the home-schooled siblings are very committed to their musical studies and have a high level of self-motivation. 'Philip really enjoys playing expressive music, while Hannah loves to learn a wide range of repertoire, and is already looking ahead at LTCL pieces while preparing for her ATCL exam in 2018.'

Both enjoy the challenge of entering music competitions as well as their exams, and with such enthusiasm their musical futures look very bright indeed!

Sandra Scannell has been Trinity's Christchurch Representative for 2 years, and has a background in teaching piano and keyboards.

Trinity's international Exhibition Awards recognise outstanding achievements from Grade 5 to Advanced Certificate level, and 19 were granted to New Zealand candidates in 2016. The full list of Award winners is available for download at trinitycollege.com/newzealand ♦

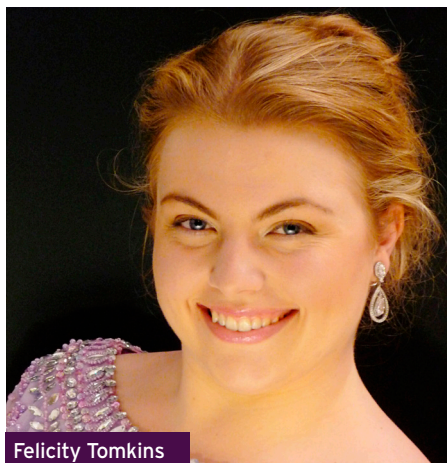
FEATURES

TRINITY AOTEAROA NEW ZEALAND STUDY GRANTS

As if studying for a BMus and BSc double degree wasn't enough, in 2017 Hamilton student Felicity Tomkins gained ATCL Singing with a distinction mark of 93. One of 8 recipients of Trinity's Aotearoa New Zealand Study Grants, Felicity also holds ATCL Communication Skills (Public Speaking) and has studied the piano to Grade 8 level. A consummate all-rounder, she has previously received numerous other awards including the University of Waikato Sir Edmund Hilary Scholarship and Adastra Foundation Scholarship for music in vocal performance.

“Musical sense was astute and the characterisations performed with knowledge and understanding. All the songs were well delivered and confidently learnt”

John Slade, TCL Music Examiner



Felicity Tomkins

Congratulations to Felicity and the other recipients of our 2017 Study Grants:

- ▶ Elliott Andrews, Speech & Drama – Rangiora
- ▶ Mimi Boisters, Trumpet – Hamilton
- ▶ Maggie Dai, Piano – Wellington
- ▶ Marina Vivas Davison, Piano – Christchurch
- ▶ Toloa Faraimo, Violin – Wellington
- ▶ Alexandra La Rooij, Speech & Drama – Wellington
- ▶ Stephanie Townend, Viola – Auckland

2018 STUDY GRANTS

Each year, Trinity College London's Aotearoa New Zealand office offers a limited number of national Study Grants for the purpose of:

- ▶ Supporting worthy students of the Performing Arts
- ▶ Encouraging positive learning outcomes for students
- ▶ Making a meaningful contribution to Performing Arts education in our community

Applications for the 2018 round close on Friday 13 April, and outcomes will be advised no later than Friday 18 May. For further information and an application form visit trinitycollege.com/newzealand ♦

PIANO FOR SIX HANDS

In 2017, friends and colleagues Jillaine Wilson, Jane Jarrett and Margaret Maw, joined forces to prepare and perform a programme of Piano for Six Hands for Trinity's Advanced Certificate exam. Jillaine reflects on the experience.

Piano for six hands requires physical intimacy: players are literally joined from the shoulder to the hip, so new musical performance directions and mannerisms were created.

Sit back or forward, lean to one side and nudge the body next to you, became score markings as a means to ensure that fingers descended into keys at the same time.

Unlike other trio combinations, peripheral vision is virtually non-existent. The length of a fermata was

determined by anticipating the rise and fall of the fingers and arm next to yours. Occasionally a spare middle hand was stacked on top of an existing one to create more playing space. Matching semiquavers with hands touching and playing a third apart required good fingering, lots of practice and confidence in matching the speed of another player, especially if there was a page turn in the middle of a passage. This could be difficult as players were often on an angle. Fingering was altered, or hands changed to allow other players to move over or under each other.

Repertoire was initially chosen from the Trinity syllabus. YouTube performances by various groups also helped in piece selection. The arrangements by Peter Goodman and Laura Shur are worth exploring. The composers Alexander Peskanov and Mike Cornick have some delightfully modern pieces at various levels of difficulty. We played and discarded pieces on several occasions before deciding on our programme of about 27 minutes.

Our thanks go to New Zealander Vivienne Sands who provided extra background information about her '3 dances for six hands'. We would also like to acknowledge the input of Iola Shelly who listened to much of our programme. She helped us to realize that we should be three soloists performing the same piece and not to downplay the dynamic markings.

Our group continues to meet and have begun studying new pieces. Three heads are better than one! (Abridged)

All three teachers are members of the IRMTNZ, and Margaret is current President of the Institute. The group passed their exam with distinction ♦



Jane Jarrett, Jillaine Wilson and Margaret Maw

FEATURES

TAUPO CONCERTS AN ENDURING SUCCESS



Grade 2 Guitarist, Timothy Wigram, at the 2017 concert

The Trinity Showcase Concert in Taupo has run annually for 23 years, with all but the earliest two events held in the Great Lake Centre theatre. This venue is a wonderful asset to the town, with excellent acoustics, a good grand piano, and seating for 350. The co-operation of friendly, helpful Events Centre staff adds value.

In keeping with the ambience, participants perform in formal evening attire, presenting a varied programme of piano, woodwind, trumpet, violin, guitar and singing items.

The concert takes place just after the October exam session when the students are at their peak. All local candidates who have entered a practical exam during the year are encouraged to take part, benefiting from the experience of performing to a large audience in a formal venue. Performers generally rise to the occasion, and it is often difficult to distinguish those with distinction results from those with passes!

The concert is self-funding through door sales. Thanks to Lenice Frisken's efficient stage management the concert doesn't exceed 2 hours, including a short interval for light refreshments. Lenice, a Piano and Music Theory teacher has helped for several years, controlling movement backstage, and setting up the stage decorations – attractive displays of potted shrubs kindly lent for the occasion by Acacia Bay Nurseries.

This year, Steve White, violin teacher, acted as Assistant Stage Manager, unobtrusively

shifting stands, raising and lowering the piano lid, and directing performers.

Promoting a high standard of dress as well as performance has always been an important consideration. Geneive from Geneive Hair Quarters, Taupo has generously awarded vouchers for her salon to Best Presented Junior and Senior Boys, and Best Presented Junior and Senior Girls for the past 6 years. These awards, plus trophies for highest marks for Initial, Junior Trophy, Grades 1 - 4, and Senior Trophy, Grades 5 - 8 add sparkle to this enjoyable evening.

Vivienne Sands has been Trinity's Taupo Representative since 1995. She teaches Piano, Theory and Composition and is a published composer ♦

NATIONAL SHAKESPEARE FESTIVAL

Dawn Sanders ONZM QSM, CEO of Shakespeare Globe Centre New Zealand, opens the curtains on the 2018 Festival.

Forty-eight groups, selected from SGCNZ's 24 Regional University of Otago Sheilah Winn Shakespeare Festivals (SGCNZ UOSWSF) nationwide will descend on Wellington over Queen's Birthday Weekend for SGCNZ's 27th National Festival to share their fresh takes on the Bard's works! They will be challenged and stimulated by leading arts practitioners, perform in a highly prestigious venue, interact with like-minded peers, forging new friendships and connections. Three Assessors, one through the generosity of Trinity College London, will provide invaluable advice and select Award recipients to acknowledge various expertise. Finalists' work of SGCNZ's 6 allied competitions will be exhibited and prizes presented. An additional feature next year will be a small troupe from Australia who will do a short performance. A rich feast of the best of the Bard! ♦



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- Advertising of your profile on the LearnMusicNZ [IRMTNZ] website

Application forms available at www.learnmusicnz.org.nz

NEWS



SOUNZ CENTRE FOR NEW ZEALAND MUSIC - TOI TE ARAPŪORU

SOUNZ champions the music of Aotearoa New Zealand. We believe that New Zealand music enriches our world and our vision is to make it widely heard and valued.

SOUNZ maintains and develops a diverse collection of quality New Zealand music resources and makes them available for loan, hire and sale, accessed through SOUNZ Online or by visiting us in Wellington. Our collection includes resources for vocal solo and ensemble performances and music for the stage.

In addition to the extensive collection of recordings and scores, we connect performers, presenters, composers, artistic directors and broadcasters with New Zealand music through our activities and projects.

Through SOUNZ, music educators can access a variety of materials, including graded chamber music resources. Graded by experienced teachers, the lists include comments about each work, most of which have score and audio samples on our website and all are available for purchase.

One of our key projects is Resound, which documents NZ music by filming and audio recording existing and new works. Visit SOUNZ online to view hundreds of films of NZ music in concert.

Want to know more? Visit sounz.org.nz ♦

NEW IN 2018

You'll find plenty to tempt your taste buds in our latest syllabuses, which feature refreshed repertoire lists and resources, and a stylish new layout.

OVERLAPS

All Music and Rock & Pop syllabuses have a full year overlap in 2018 during which period candidates can enter using either the new or the old syllabus, but not a combination of the two.

The new Acting & Speaking Specifications from 2017 overlaps with the old syllabus until 31 March 2018, after which time the old syllabus is no longer valid ♦

PIANO SYLLABUS 2018 - 2021

Our latest syllabus includes comprehensive guidance for teachers in a new and friendly layout. The repertoire ranges from Baroque to Bop: Lead senior examiner, Peter Wild, says that 'our job here is not to compile a compendium of traditional classics at every grade – such collections are widely available – but to present pieces in a range of styles, that encourage teachers and learners to explore repertoire and cross musical boundaries that perhaps they wouldn't otherwise.'

Visit trinitycollege.com/piano-support, where you can access digital resources to support learning, including advice and content on:

- ▶ Pieces, performance and technique
- ▶ Supporting Tests
- ▶ Technical work

- ▶ Bite-sized videos to support the syllabus
- ▶ Practise resources for learners
- ▶ Tips for teachers

Visit trinitycollege.com/events/pianosamples to download our free piano samples booklet ♦

It won't take any convincing to get my pupils to play these pieces and sit the exam

Alison Cochrane, Itinerant Piano Teacher,
Diocesan School for Girls (Auckland)

SINGING SYLLABUS 2018 - 2021

Champions of New Zealand music will be thrilled to see a number of songs by New Zealand composers included in our new series of graded songbooks, **Trinity Singing**. Singing exam candidates are highly likely to choose songs from these books, and since Trinity examines in over 60 countries worldwide this is a coup for NZ music.

Useful in the exam room and beyond, each book contains 10 - 15 songs, teaching notes, translations, audio pronunciation guides and recordings of the piano accompaniments. RRP range of \$47 - \$69.

'It is wonderful to see so many New Zealand compositions in Trinity's latest Singing Syllabus. This is a great opportunity for our composers and NZ music to be included in this international publication, which will inspire aspiring

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JOIN THE CONVERSATION

NEWS

singers to look for New Zealand music when selecting repertoire in the future.' – Diana Marsh, Executive Director, SOUNZ

We have also produced a **new vocal exercises book**, with newly composed exercises, giving singers support for pitch and tone, rhythm and diction.

To purchase these and other Trinity publications contact Robert at robert@pianotraders.co.nz. Don't forget to ask for the 10% teacher discount ♦

DID YOU KNOW?

Every month we post a blog Meet Trinity Music Examiners - Q&A

<https://trinitymusicblog.com/category/trinity-examiners/>

ROCK & POP SYLLABUS FROM 2018

Key changes in the 2018 syllabus include new song lists at all levels, revised marking criteria, revised parameters for own-choice songs, and technical focus songs now feature two technical elements. Songbooks no longer include backing CD's: backing

tracks can be downloaded from the website, and CD's are available for separate purchase. The abundance of support and resources for this innovative syllabus now includes the Play Trinity Rock & Pop app. A series of support FAQs have also been added to the website to help teachers and students get started: trinityrock.com/app. Other new resources include:

- ▶ A Rock & Pop Spotify profile with playlists of the songs in the syllabus by grade/instrument
- ▶ A new series of teaching tips articles with an accompanying PDF file are available for download at the Practice Room trinityrock.com/practice-room-articles ♦

Songwriters can perform their own songs in Trinity's Rock & Pop exams – a great opportunity to gain NCEA credits for songs – such as lyrics and music – and then take it further by gaining an internationally recognised qualification for performance.

It's reassuring to see an international examinations body, traditionally associated with European classical music, supporting popular genres and offering songwriters a platform for their work

Mike Chunn CNZM ONZM

ACTING AND SPEAKING QUALIFICATION SPECIFICATIONS FROM 2017

While there is much that remains familiar, our development and review work has resulted in the following changes:

- ▶ Revisions to some of the subject strands
- ▶ Further clarification of the requirements of subject strands
- ▶ More guidance
- ▶ New regulatory information

A summary of the changes from the previous 'Acting and Speaking Syllabus from 2010' (fourth impression, June 2015), can be found on the inside cover of the new booklet ♦

DID YOU KNOW?

Extra information and guidance is available for teachers and candidates at our online learning platform trinitycollege.com/dramasupport.



Lofty goals.
It may seem a waste of time, unless you are the next Lorde. Songwriting is mostly associated with musical celebrity, but it doesn't need to be only for the rich and famous.

Just like amateur sport, amateur song writing is personally, socially and culturally enriching. In this country, where self expression seems to be blocked for various reasons, and teen suicide is at a disgraceful level, song writing provides an outlet – a channel for kids to express themselves in an authentic way. Many songwriters will say it is a way to literally turn pain into something beautiful. So the last thing songwriting is, is a waste of time.

Mike Davison
 Creative Director - Coterie BBDO

FREE STREAMING AND DOWNLOADING AT www.playitstrange.bandcamp.com

FORTHCOMING IN 2018

THE TIMES, THEY ARE A-CHANGING

A forum exploring trends in rock and pop music education and the wider implications for all music educators. Guest speakers:

- ▶ Mike Chunn CNZM, CEO Play It Strange Charitable Trust
- ▶ Tom Rainey, HOD, Creative Industries, ARA Institute of Canterbury
- ▶ Jono Tressler, drummer and teacher for Forte Itinerant Music Teaching Service
- ▶ Isaac Williams, guitarist and first year student at ARA

When and where:

- ▶ Saturday 17 March 2018 3pm - 5pm, Trinity's Room, The Piano, 156 Armagh St, Christchurch

Featuring:

- ▶ Spot prizes
- ▶ Light bites and drinks

Download the registration form at trinitycollege.com/newzealand or contact cathy.martin@trinitycollege.co.nz for further information.

- ▶ Early bird teachers \$25; after 1 March \$30
- ▶ Students free ♦

PIANO MASTERCLASSES

Showcasing some of the new repertoire, we are presenting a series of masterclasses with Cathy Martin, NZ

National Representative:

- ▶ Whangarei, Saturday 14 April, 2pm, Forum North
- ▶ Tauranga Saturday 5 May, 2pm, Village Hall, 17th Avenue
- ▶ Hamilton Sunday 6 May, 2pm,
- ▶ Christchurch, Saturday 19 May, 2pm, Trinity's Room, The Piano
- ▶ Wellington, Saturday 7 July, 2pm, St Andrew's on the Terrace
- ▶ Nelson Saturday 11 August, 2pm, Nelson School of Music ♦

THE CRAFT OF ACTING

Deepening and enriching the actors performance: A workshop with Jennifer Ward-Lealand. Tauranga, Saturday 24 March, 9am - 3.30pm, Macy's Motor Inn, Edgecumbe Road.

Last year's workshops in Auckland and Christchurch were a knock-out success, so we are thrilled to offer teachers and advanced students another opportunity to learn from Jennifer. You'll find further information and the registration form at trinitycollege.com/newzealand ♦

Lovely to meet you today and thank you so much for the workshop. I am buzzing. I got a huge amount from it and Jennifer is amazing. Thank you - the best spent Saturday for a long time. And I don't say that lightly!

Erica Kroger, Auckland

Jennifer Ward-Lealand was fantastic. I got SO much out of the day and I've been adapting and applying what I've learnt to my students already. It was so, so valuable. Thank you so much to you and Sandra for organising such a useful, professional workshop with a top-shelf tutor.

Lucie Durkin, Christchurch

DRAMA AND PERFORMANCE WORKSHOP

Nelson Saturday 11 August, 4pm - Nelson School of Music. Join Trinity examiner Vicki-Marie Buchanan for an interactive session exploring Trinity's drama and performance syllabuses ♦

DIPLOMA CEREMONIES 2018

- ▶ Christchurch Sunday 20 May, 2pm, Concert Hall, The Piano
- ▶ Auckland Monday 18 June, 7pm, Clouston Hall, St Cuthbert's College

2018 CONFERENCES

- ▶ SCA - Hastings, 1 - 3 October, office@speechcomm.org.nz



- ▶ NEWZATS - Auckland, 9 - 11 July, admin@newzats.org.nz



- ▶ Drama NZ - Auckland 13 - 15 April, dramednz@gmail.com, drama.org.nz



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OBITUARIES

THE EXTRAORDINARY ALMA EVANS FREKE (NEE JOHNSON)

Many of us grew up listening to Alma Johnson on the radio and her recordings of Hans Christian Anderson and The Brothers Grimm fairy tales.

Trinity had great pleasure in acknowledging this extraordinary woman and her career at our 2017 Auckland Diploma Ceremony.

Alma began teaching at the tender age of 16 and spent many of her younger years involved in concerts at His Majesty's Theatre in Dunedin. She first joined broadcasting in the late 1940's working for 4ZB in Dunedin. Not long after she was granted a NZ Arts Council scholarship which led her to study drama at The Royal Central School of Speech and Drama in London.

After Alma returned to New Zealand she spent a period in professional theatre and teaching before returning to broadcasting. In August 1960 she moved to Auckland and became New Zealand's first female television continuity announcer on the Auckland channel AKTV2. Alma also appeared on a number of other shows including ballroom dancing and children's programmes.

Her teaching career spanned over 60 years and for a large part of that time she taught Speech and Drama at St Cuthbert's College, Auckland, before retiring in 2014.

For many years Alma was an Examiner for New Zealand Speech Board, and she has adjudicated many competitions and festivals throughout the country.

Alma has taught many talented actors including Anna Julienne (1999 NZ Young Performer of the Year, 800 Words), Beth Allen (TheTribe, guest roles on Xena Warrior Princess, Outrageous Fortune) and Jesse Peach (TV reporter, Director/Producer). All three have appeared on Shortland Street.

Alma has also had a long association with Trinity College London and holds the ATCL Piano, LTCL Teaching Speech & Drama and LTCL Effective Speaking diplomas. Due to ill health, Alma was not able to join us at the Ceremony but we did manage to visit her, delivering a bunch of gorgeous flowers. Despite her frailty Alma was as impeccably



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Written prior to Alma's death in September 2017, by Annemarie Gasparini, Auckland Representative, and Catherine Martin, National Representative ♦

REMEMBERING VALERIE WILLIAMS

Regular followers of Sound and Scene may recall the feature we ran on Peter Williams QSM in 2013, shortly before he retired as our Hawke's Bay Representative. Together with his wife Valerie, they were a formidable team, devoting much of their life together to music education. Valerie's humility and kindness were cherished by all and when she passed away in June 2017, we lost a special soul. We extend our sympathies to Peter and their daughter Janet Kingsbury ♦

REMEMBERING JUDY FIELD

Up until a few weeks before her death in November, Taranaki Piano teacher Judy Field continued to teach and even examined for ANZCA, against doctor's orders!! Judy was a tireless advocate for music education, a member of IRMTNZ and MENZA (formerly NZSME) and past-President of the New Zealand Society for Music Therapy. She taught classroom music and helped shape the curriculum, ran a private practice and mentored many teachers. Judy was a great role model and will be missed ♦

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For further information, contact:

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