

MAGA MUSIC ARRANGERS GUILD OF AUSTRALIA INC.

The Industry Benchmark in Professional Arranging.

MAGASCENE

Secretary's Report

Things have changed incredibly since our last newsletter came out and these changes have made it very difficult for many in the community including our members. The Arts and Entertainment industry virtually stopped overnight causing gigs and events to disappear and consequently, all the follow-on work for arrangers, composers, musicians, etc. In the recent week or so, it appears that the case numbers are reducing so there is hope, but unfortunately it will take time to get back to some sort of normal.

Our Vice President, Jessica has put together a survey that we would very much like people to fill out This form is to solicit feedback from MAGA members with regards to the effects of COVID-19 on our industry. This is an anonymous and optional survey but filling it out will help us feedback to the government how things are affecting our industry. **Fill out the survey by [clicking here](#).**

If you are having trouble paying your dues when your renewal comes out, please reach out to us here at MAGA and we will be able to assist you.

On a lighter note, we would like to congratulate Ross Maio (our Treasurer) on achieving 50 years with MAGA this month. Congratulations Ross and thanks for all your dedication and hard work on the Executive Board. Look out for an article on Ross below.

We have some great articles in this issue, including introducing new members, our significant anniversaries, Guy Cundell #25 talking about his recent PhD in Musicology as well as much more.

Stay safe and sit back and enjoy issue #44 of MAGA Scene.

Tim Middleton – MAGA Secretary

If you are experiencing any health issues, both mental and / or physical during this time please contact the following organisations:

National Coronavirus Hotline 1800 020 080

Support Act Well Being Helpline 1800 959 500

Beyond Blue 1300 22 4636

Lifeline 13 11 14

Issue #44, April 2020

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National Executive for 2020

President: George Bruno
Vice President/Publisher: Jessica Wells
Secretary/Web Master: Tim Middleton
Treasurer: Ross Maio



<http://www.magainc.org.au>

Board Members:

Greg Schultz, Ian Boath,
Matt Amy, Kieran Hurley,
Steven Stanke, Peter Casey,
Gregory Flood



President's Message

DIVING HEADLONG INTO 2020

It is reassuring to know that every member of your Executive Board is active in generating or supporting new opportunities for our members. Our on-going focus on seeking new ways of promoting the values and excellence of MAGA Inc, and generating work, has not faltered.

Being a voluntary, non-profit organization, administered solely by the sheer dedication of those willing to serve on the E. Board, I am constantly amazed at the amount of stuff tackled. The growing progress of our on-line visibility and promotional marketing has streamlined our ability to 'cast a bigger net' in recruiting a wider membership and making an entrance into the international music community. By request, we have initiated and brought to relevant completion the basics of a Contract for you to refer to and help you in designing your own.

A very exciting new project which I brought to the E. Board, is the setting up of a MAGA Inc Publishing service. I am overjoyed to report that after due consideration the E. Board saw fit to elect a sub-committee to explore the possible ways of operating this service. I should point out here that, inclusion of material for this service is strictly limited to MAGA Inc members only! Notwithstanding, it will be promoted as strongly as any other general publishing service. It is also very exciting to bring another totally new venture to you in the form of the Arranging Competition. See all the information also included in this issue.

It is the feeling of the E. Board that we lack in female representation on the E. Board. At present we only have Jessica Wells (Vice President) as one woman out of a total of eleven members. We would dearly welcome applications from women who have skills that can help MAGA Inc in "going forward". Please contact the Hon Secretary for details.

Keep healthy!

With regards,
George Bruno – President
MAGA Inc

Significant Anniversaries



Significant Anniversaries – December-April

<p>50+ years</p> <ul style="list-style-type: none"> • #417 Peter De Visser - 58 years • #93 Mike Tseng - 55 years • #9 Jim Somerville - 57 years • #137 Dale Ringland - 55 years • #215 Robert Gavin - 52 years • # 169 Lionel Huntington - 52 years • #291 Ross Maio - 50 years • #3 Julian Lee - 57 years • #198 Paul Baker - 51 years • #244 John Pickworth - 51 years • #265 Thomas Leroy - 50 years 	<p>40-49 years</p> <ul style="list-style-type: none"> • # 525 David Krygger - 48 years • #135 Ed Wilson - 46 years • #132 Richard Buchanan - 46 years • #117 Derek Strahan - 46 years • # 27 Garry McDonald - 45 years • #2 Ross Connors - 45 years • # 301 Derek Pearce - 43 years • # 351 Margaret Brandman - 44 years • #425 Matteo Accadia - 43 years • # 92 Anthony Vadala - 42 years • #14 Martin Anderson - 42 years • #76 John Black - 40 years
<p>30-39 years</p> <ul style="list-style-type: none"> • #163 Freddie Hill - 39 years • #128 Terry McDonough - 39 years • #353 Graeme Brown - 37 years • #505 Nunzio Mondia - 30 years • #25 Guy Cundell - 30 years 	<p>20-29 years</p> <ul style="list-style-type: none"> • #356 Brad Esbensen - 28 years • #312 John Peterson - 26 years • #397 Jennifer Petroni - 21 years • #616 Laurie Young - 12 years • #623 Bernard Walz - 11 years • #622 James Lade - 11 years • #621 Guy McEwan - 11 years

MAGA Website is there to promote you! Log in and update your details.

In “Find a Copyist / Arranger” page you can list the software that you use and what specializations or genres you work in. There is a “searchable” function where clients can look for specific skillsets. For example: if you put “jazz big band” into a search field it would bring up those members who specialize in that genre.

To join MAGA as an Arranger, Copyist, Certificate Member or Friend of MAGA, go to this link:
https://magainc.org.au/join_maga.php



New MAGA Members

We would like to welcome new members Brett Foster #682, and Wafi Zainal (our first Certificate member to transfer to full member!) and welcome back Michael Dunn #577.

Brett Foster #682 Arranger & Copyist

Brett started his music career as a secondary school based Music / Drama Educator working his way up to Head of Department and eventually for a few years as Deputy Principal. However, music has always been his main calling and he has recently finished up as Head of Music at St Joseph's Nudgee College in Brisbane, Queensland.

As a multi-instrumentalist, particularly Woodwind and Brass, and an experienced conductor, Brett has always had a fascination with the unique sounds of each instrument and their playing techniques. He began honing his arranging talents at high school and carried these on through his Music Training at Queensland University of Technology, his time in Army Reserve Bands and through the many years of his teaching career. Arranging for groups he conducts and performs with has always been a passion for Brett.

Brett has a love of Musical Theatre after playing in the band for his first musical at high school. Brett has carried this through into later life, having taken on the role of performer, Musical Director and Artistic Director in many professional, semi-professional and amateur shows. This led him to perform in several productions with Neil Gooding (of "Pakemin Productions" fame), who is also the author of the musical Back to the 80's. Brett later collaborated with Neil to orchestrate and arrange the music for the show during the 90's, which is now published in all major musical catalogues throughout the world. From there Brett went onto work with David Spicer and Jai Sepple to orchestrate and arrange the jukebox musical Disco Inferno.

While maintaining his work as a music educator, Brett has continued to provide quality music arrangements for many groups. His clients include Midnight Music, Diggs Productions, Neil Gooding (Packemin Productions), the State Library of Queensland and the Q ANZAC 100: Memories for a New Generation - projects for Queensland Government.



Michael Dunn #577 Arranger & Copyist

After completing a Composition Degree at Wollongong University, Michael has been an accompanist and arranger for numerous singers, choirs and theatrical & animated productions. Most notably, with his sister, singer/songwriter Robyne Dunn, the Sydney singer/comedian Jackie Loeb, and the contribution of numerous choral arrangements to the award-winning Sydney Gay & Lesbian Choir.

Michael is a Sibelius Training partner. His previous typesetting and arranging clients include local composers Anne Boyd, Betty Hanna, Leon Gaer, and many other customers seeking sheet music to impossible-to-find songs via his personal musical transcription service, iTranscribe.

Michael has had a long association with Jessica Wells' Jigsaw Music where he assisted on score preparation for various movie soundtracks such as "Paper Planes", "The Lego Movie" and its sequel, "Mad Max: Fury Road" and "Blinky Bill: The Movie".

Recently, Michael was assistant musical editor on composer Andrew Ford's latest book, The Song Remains the Same.

In his leisure time, Michael is an amateur cellist and an obsessive specialist in the piano playing of Fats Waller and is currently compiling a "Fats Waller Stride Compendium" in an attempt to document this joyous piano style.

Wafi Zainal #683 Arranger

Wafi Zainal was born and raised in Perth's northern suburbs. He picked up Trombone as part of his high school's beginner music program, and is still regularly playing the instrument to this day. Alongside Trombone he played Euphonium and Tuba, graduating from WAAPA in 2018 as a Classical Tuba student. As a multi Low Brass player, he is commonly known among his peers as a Tuba player.

As a performer, recording artist, and composer/arranger, Wafi is an active member in the Perth Music scene. His past credits include performing with the WAMi award-winning The Brow Horn Orchestra, recording with Junkadelic Brass Band and Combined Districts Concert Band, touring with the Perth Hills



and Wheatbelt Band to Israel and America, and writing his first major composition "Dance of the Three Maids" and it's sequel "Duet of Hearts".

As a keen arranger his arrangements for Wind Band have been performed in the past, and Wafi is looking at expanding on this craft.

MAGA National Youth Music Arranging Competition 2020

This year, the inaugural MAGA National Youth Music Arranging Competition will feature Big Band arrangements with the winning entry receiving \$AU 1000 as prize money as well as the chance to have their arrangement played by a professional Big Band.

- 1st place - \$1000
- 2nd place - \$300
- 3rd place - \$200

The competition opens on 1st February 2020 and closes 5pm AWST 30th June 2020.

Eligibility

The MAGA National Youth Music Arranging Competition is open to any music arranger(**) under the age of 30 as at 30th June, 2020. Any non-member of MAGA or Certificate Member may apply. No Full MAGA Member will be eligible.

The 1st, 2nd and 3rd place winners will also be considered for complimentary three year MAGA Certificate of Merit Membership to help them work towards Full MAGA membership.

** Only Australian Citizens, Permanent Residents or Students on a Visa (Subclass 500) are eligible to enter.



[Click HERE to enter online!](#)

1. Rules and Guidelines

1. The arrangement will be selected from a lead sheet provided by 4 Australian composers and can be downloaded from the MAGA website. (See 4. Composer works below)
2. Only one work can be submitted per contestant.
3. The work shall never have been published nor publicly performed.
4. The arrangement must show creativity in accompanying the original melody.

(Continued next page...)

MAGA National Youth Music Arranging Competition 2020

Orchestration: In 2020, the orchestration is **Big Band**. (Next years' competition will be for a different genre/ensemble type.)

The arrangement should include:

- 3-5 woodwinds (Saxes, Flutes, Clarinets),
- 3-4 Trumpets (including flugels)
- 2-3 Trombones
- Bass Trombone
- Piano, Guitar (opt.), Bass & Drums.



Length : Your work should be no more than 5 minutes in length.

2. Submission of Materials

Online Application: Entry will be using a secure online application form available [HERE](#).

Score: Your score should be a transposed score in PDF format. Please do not send notation files.

Note: Please ensure there are no identifying marks on your score to ensure anonymity for judging.



Proof of Eligibility: 1. Australian citizenship; 2. Permanent Residency; or 3. Student Visa (Subclass 500)

Audio: You must provide a recording of a synth or live rehearsal version of the work. Please convert to MP3 format.

Deadline : All materials must be received by 5pm AWST (Perth Time) 30th June, 2020.

3. Adjudication

Judges

Judges will include members of the MAGA National Executive Board and recognised award winning Australian arrangers under the direction of Ian Boath, the "Competition Chair".

All entries will be anonymous to the judging panel.

Winner Announcements

The winners will be announced on or before 27th July, 2020. The 1st Prize winner must supply a complete set of copied parts in order to have their works rehearsed, performed and recorded by **Matt Amy's Really Big Band**. The competition results are final and no correspondence will be entered into regarding the winners.

4. Composer Works

The arrangements must be made from one of the following four works by Australia composers.

- [Jenna Cave: Little Girl](#)
- [Andrew Batterham: Battys Bounce](#)
- [Andrea Keller: For Bernie](#)
- [Alex Taylor: Play Crazy for Me](#) - Click [here](#) for Treble Clef version

Guy Cundell #25 – PhD in Musicology

I have recently completed a PhD in musicology, and at the recent South Australian MAGA Christmas function it was suggested that the wider MAGA community may be interested in this unique project. Entitled 'Across the South: the origins and development of the steel guitar in western swing', it is a study of performance style conducted primarily from transcription and analysis of American recordings of the 1930s and 1940s. It continues on from a master's thesis that I completed in 2014 entitled 'Across the Pacific: the transformation of the steel guitar from Hawaiian folk instrument to popular music mainstay', which dealt with the origins of the instrument.

I expect that only older MAGA members will be aware of the Hawaiian steel guitar fad in Australia in the 1930s, 40s and 50s, with remnants evident as late as the early 1960s in Robbie Porter's tune '55 Days at Peking'.¹ But it was a strong force in popular music in the early 20th century that endures within country music to this day.

While tracing the development of style, my studies demonstrate the confluence of various influences, which has value for broader musicological studies. But what may be of interest to MAGA members is the methodology, that of an extensive aural exercise, with many transcriptions of recorded performances from over a thirty year period.

Significantly, tablature is provided for most of the transcriptions, which is an important element of the study and required for analysis of style. It is also unique because my studies are the first academic to attempt to join the dots in this manner. The history of the steel guitar involves a web of tunings which were crucial to harmony and style. The problem I had was to determine tunings purely from aural evidence. This is made difficult by the extensive use of an angled bar in the fretting hand, the occasional use of open strings, varied configurations of 6, 7 and 8 strings and instruments with multiple necks between which players could jump mid phrase. Determinations were made from observation of very fine increments of articulation and timbre. My method was to transcribe the music first and then to confirm the tablature by reproducing passages on my own instruments. I admit freely that it is a 'percentage game' where 100% is impossible but, after international circulation of my work, I await a challenge to my conclusions.

I began my first project with the intention of producing a study of the work of Earl 'Joaquin' Murphey, whose genius has been obscured over the years by the heinous crime of his employer, Spade Cooley, but whose performances grabbed me at the outset.² However, I found that with so little preparatory work done, strange for an instrument so prominent in American popular music, I had to start from scratch with the instrument's Hawaiian origins, with the doctoral study following later. While I produced a chapter on Murphey in my second project, I didn't actually achieve my goal of a full study of his work. Maybe I will get to it later.

My studies can be found at <https://guycundell.academia.edu/research>

(Attached picture of me holding a 1928 National Tricone resonator guitar and a 1938 Rickenbacker B6 electric lap steel.)



Ross Maio #291 (current MAGA Treasurer) – 50 Years of MAGA membership



I started having practical accordion lessons without any knowledge of theory from age 10.
 I left school at the age of 16 and was working solo accordion 4 hours per night, 6 nights a week in a Swiss Restaurant for a year. Meanwhile I was going into talent quests on a Sunday as a duo or solo.
 I was writing chord charts at that time and getting away with it.

The same year 1968 I wanted to learn more about music so at the age of 19 I enrolled at the Conservatorium Sydney and had classical piano lessons up to Grade 5 AMEB. I also had lessons up to Grade 5 musicianship where I worked thorough the "First Year Harmony Book" by William Lovelock.

I am basically self-taught regarding arranging and gathered information from the following books:

- Henry Mancini:** Sounds & Scores
- Russel Garcia:** The professional Arranger and Composer.
- Don Sebesky:** The Contemporary Arranger

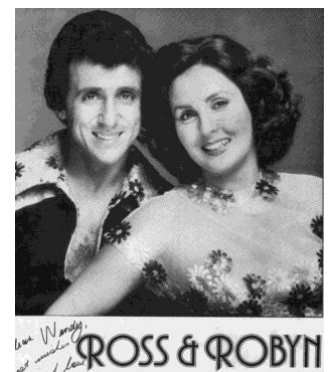
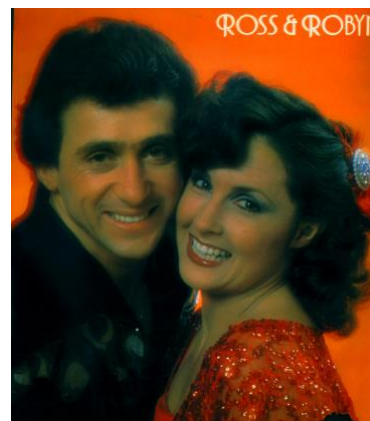


From 1968 I started working earnestly as part of a variety duo act "Ross & Robyn" in the Sydney Club Scene.

The first time I heard about MAGA was in 1969 when I was twenty years old working as the duo act. We were booked to appear on a variety show which aired on a Saturday night prime time on Channel 7 in Sydney. The resident show band comprised of Piano, bass, drums, trumpet, sax and trombone.

I wrote an arrangement of Lady of Spain ¾ Paso doble for the band. I handed the music out at the rehearsal and the band leader said to me that they do not play charts that don't have a MAGA stamp on them. He said they would play them this once and that I had better join the musician's union, and then join MAGA by completing a test.

I was told to get in touch with **Don Rankin (MAGA)** who informed me that I would be accepted if I showed him some of my arrangements.



Ross Maio #291 (continued)

I also got in touch with **Dick Buchanan** and paid him to do an 8-piece vocal/band arrangement for me. He kindly agreed to check some of my work and give me constructive criticism all for gratis and I am so grateful. I did present my work to Don and was accepted as a MAGA arranger and copyist.

I would like to mention **Bill Barlow Music Supplies** who at that time had some great arranging books and **Clinton Roemer's "The Art of Music Copying"**. Bill was very forthcoming with advice in arranging and copying.

I concentrated only on writing arrangements for my act "Ross & Robyn". Throughout the 1970's we were very busy working interstate in Australia and also overseas. There were cabaret rooms in International Hotels, Hilton and Sheratons. Singapore, Dubai and Hong Kong. We also worked in Noumea Chateau Royale, New Guinea and Mauritius.

As that act we won three **Mo Awards** and we performed on the Midday Shows at that time and enjoyed having our music played by the great musicians in the bands. Nowadays I mainly get requests to do electronic arrangements for composers.

I also work as an accordion tutor, solo cabaret and band musician.

I am honoured to belong to MAGA and serve as their Treasurer.

Ross Maio.

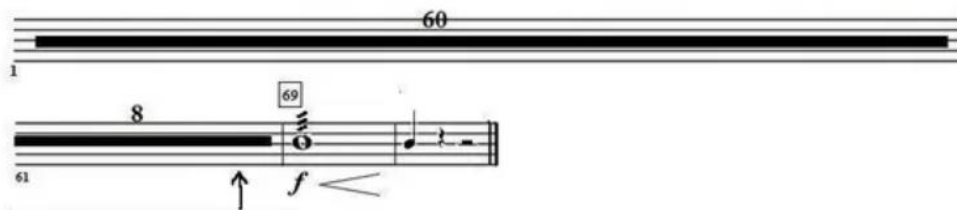


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Life of the Percussionist

Arranged By
Mike Ockhertz

Timpani



(measure 68)
Director: *cut off*
Director: *words*
Director: Alright, start at the beginning again.

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THE BIG PICTURE

BY LENNIE PETERSON



MAESTRO KAPLIN LEARNS THE HARD WAY THAT "PLEASE PLAY THAT PART LOUDER" IS A PHRASE NEVER TO BE SPOKEN TO THE TROMBONE SECTION.

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